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Digital Download Issues Debated

Labels, Retailers At Odds Over Info Control, Biz Model

BY ED CHRISTMAN

NEW YORK—As industry players gird themselves for business in the digital download world, a myriad of models is being discussed, with almost every step of the process up for negotiation. Control of customer information and pricing structures are the two key issues at the crux of the discussions.

In the digital download world, where eliminating the need for the creation and warehousing of physical product would appear to present an inexpensive method of delivering music, there are layers of previously unencountered costs with which the industry is just beginning to grapple. These include hefty computer programming fees, the cost of digitizing data, hosting and server costs, and clearinghouse fees.

While the consumer may perceive digital downloads as a less expensive

NEWS ANALYSIS

way of selling music, some industry executives aren't so sure, with the result being that labels and retailers are jockeying for their fair share of the profit margins.

Complains one major-label financial executive, "Why should the retailers get the same normal gross margin in a digital download of an album that they are getting in the brick-and-mortar world? With digital downloads, the retailers don't need a warehouse; they don't have to handle and prepare product; they don't have to invest in inventory or take inventory risks; they don't have to return it. Other than creating a

(Continued on page 124)

Page/Crowes To Bow Custom CD

BY MARILYN A. GILLEN

NEW YORK—That Jimmy Page and the Black Crowes have chosen to release a recording of their celebrated dates together at Los Angeles' Greek Theater last year should come as no surprise, given the critical praise

BILLBOARD EXCLUSIVE

the shows received. *How* they are choosing to release it might.

The digital music compilation "Jimmy Page And The Black Crowes Live At The Greek"

(Continued on page 125)

Island's Tracy Bonham Is Back



BY CHUCK TAYLOR

NEW YORK—In the rock world of the mid-'90s, female artists commandeered a new frontier in the mainstream music world. With the likes of Alanis Morissette, Sheryl Crow, Joan Osborne, Jewel, and Sarah

(Continued on page 123)

Santana Makes 'Smooth' Grammy Sweep

Guitarist Takes Home 8 Trophies

BY LARRY FLICK

LOS ANGELES—For many in attendance at the 42nd annual Grammy Awards, Carlos Santana's eight-trophy sweep was welcome proof that pop music can still occasionally transcend industry trends and marketing demographics.

At the ceremony held Feb. 23 at the Staples Center in Los Angeles, the veteran guitarist tied Michael Jackson's 1983 record for the most awards in one evening. That year, the self-proclaimed "King of

(Continued on page 12)

Stars Reveal Future Projects

Carlos Santana reflects on his sweetest win, while his "Smooth" duet partner Rob Thomas shares his country music side with Billboard backstage at the 42nd annual Grammy Awards. Reporters Melinda Newman, Larry Flick, and Gail Mitchell go behind the scenes to see what's on tap for this year's Grammy winners, including Christina Aguilera, Elton John, William Orbit, Tony Bennett, and Erykah Badu.

FULL GRAMMY COVERAGE BEGINS ON PAGE 12

See "Billboard Goes Backstage," page 12.



SANTANA



TLC



STING

Valley, NMN Team For Kiosk Rollout

BY ED CHRISTMAN

NEW YORK—Valley Media and New Media Network (NMN), the company started by former Virgin Entertainment Group U.S. president Ian Duffell, have announced a strategic partnership that will see the wholesaler marketing NMN's in-store CD manufacturing, music database, and sampling kiosk to its retail account base, which covers 6,400 companies and 40,000 locations.

For Valley Media, which recently announced plans to merge its Inter-

(Continued on page 123)

Dornemann Gets New BMG Mandate

BY BRIAN GARRITY and MELINDA NEWMAN

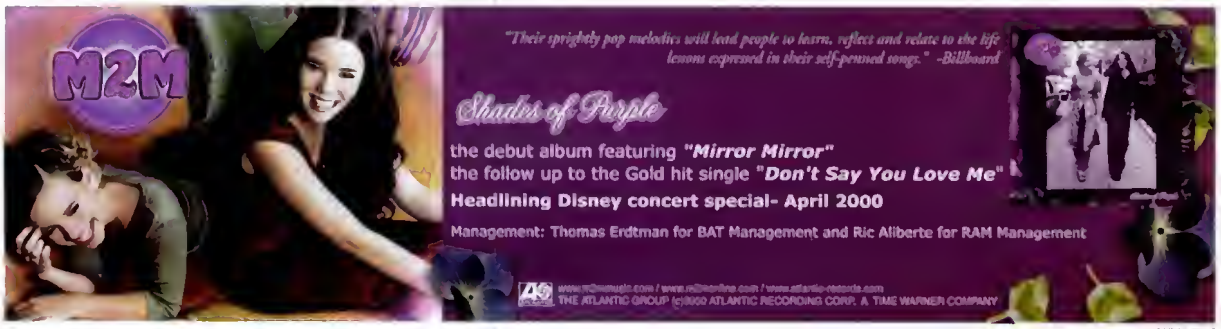
NEW YORK—Less than two months after BMG Entertainment president/CEO Strauss Zelnick received expanded powers to oversee all day-to-day global music operations, Bertelsmann AG announced Feb. 22 that as part of a wider corporate realignment, Zelnick's boss, BMG chairman Michael Dornemann, will now focus exclusively on music (**Billboard*Bulletin*, Feb. 23**).

But beyond a narrowing of Dornemann's corporate responsibilities—until this realignment he was also in

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& THE BRIT AWARD NOMINATIONS
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SEE PAGE 68



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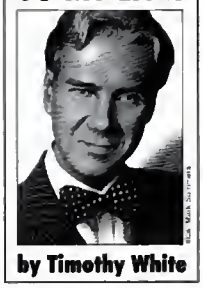
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The Beach Boys: Sons Of The Pioneers

MUSIC TO MY EARS



by Timothy White

"We'd have shows on Saturday nights, with three of the oldest brothers on guitars and mandolins. This was at home, with the windows open to the street, and people would stop and listen." The speaker is a Wilson, from the family that gave the world the Beach Boys. He isn't discussing the formative years of Carl, Dennis, or Brian, however, but the musical heritage of the Beach Boys' 19th-century ancestors, during the days of their youth on that gigantic prehistoric sea shoal called the Great Plains.

"My brother Ernest played the mandolin, and Johnny and Howard played guitars, Dewey sang lead, I sang bass, Buddy sang tenor, and Buddy's wife Edith played piano and sang," explained Charles Wilson, 87, seated in his white clapboard home in Hutchinson, Kan., as windy gusts goaded tussocks of tumbleweed down the prairie streets. "Mostly, we sang church numbers, hymns," added Wilson of his sister-in-law and five male siblings as he peered out his window at the tough tableland of the plains, "and after we were done, Dewey and I would go night fishing"—noting they'd always get back home in time to change for Sunday services.

There has been a tendency over the past 40 years to view the Beach Boys almost wholly through the lens of their Southern Californian celebrations of surfing, hot rodding, and other forms of sunshine hedonism. But as the music of the new anthology "The Beach Boys—Greatest Hits Volume Three: Best Of The Brother Years 1970-1986" (Capitol/Brother) makes clear, the pioneering legacy of the group was territorial as well as artistic in its strides.

Charlie Wilson's reminiscences, shared with this visiting writer in 1986, came to mind recently after listening to kindred words they resemble to a striking degree—the opening lyrics to the initial track on "The Brother Years," namely, "Add Some Music To Your Day," which describe the presence of music in everyday life, from "the Sunday morning gospel" where "the preacher adds it to his psalms" to the pedestrian insight that "you'll hear it while you're walking by a neighbor's home."

The "Buddy" of whom Charlie Wilson spoke was born William Coral Wilson; he and the former Edith Sthole were the parents of Hutchinson-bred Murry Wilson, father of Brian, Carl, and Dennis and uncle of singer Mike Love. The Beach Boys themselves met their great-uncle Charlie, the last living Wilson of his era, only once—when the band played the Kansas State Fair in 1982 in Wichita. By December 1990, Charlie was dead, buried with his other settler relations in local Fairlawn Cemetery. The Beach Boys generation is likewise fading, with Dennis drowned in 1983 and Carl gone in 1998 from cancer.

Hearing "Best Of The Brother Years," with its wistful odes of trailblazing hejiras and receding horizons like "This Whole World," "Long Promised Road," "Til I Die," "Sail On Sailor," "The Trader," "California Saga (On My Way To Sunny Californ-I-A)," and "Good Timin'," one fears we grasp less than ever the real meaning of the songs by the Wilsons and their fellow Beach Boys. In the early '60s, the group's works were embraced as pop paeans to blue-sky pastimes and ideals, yet, since the '70s, the main, rather myopic story has been the scarcity of sunshine in the members' own lives.

This writer spent much of the late 1980s and early 1990s speaking to surviving relations (most of them in their 70s and 80s) on the fraternal and maternal sides of the Wilson clan while trekking through New York, Ohio, Illinois, Minnesota, Kansas, and California. After retracing the seaward paths these wayfarers took from Europe to the U.S., and then their difficult migrations across the desert short grasses of the Great Plains to the Golden State's Pacific coast, the "Fun, Fun, Fun" aspects and backstage human frailties of the Beach Boys seemed secondary facets of what the family's and their musical associates' saga actually represents.

Brian Wilson's first-known American ancestor was stonemason Henry Wilson, born 1804 in New York state, who soon migrated to the farming and coal/salt-mining community of Meigs County, Ohio, where wife Marilla gave birth beside the Ohio River in 1820 to George Washington Wilson. (The child was named for the Revolutionary War hero and U.S. president who had surveyed the remote Ohio county in 1770.) George Wilson followed favorite son William Henry to Kansas by wagon in the 1880s and then to Southern California. The Wilsons initially ran a (failed) grape ranch in Escondido in 1904, then returned to Hutchinson to toil as farmers and industrial plumbers (in terms of blue-collar careers, plumbing was the Internet of America's 1900-30 internal-migration boom). Lured by Sunkist Growers pitches in the Kansas press, the offspring of William Henry's son Buddy arrived in Hawthorne, Calif., in the 1920s as "Pullman Pioneers," after riding for days in the sooty coach of a Santa Fe Scout railway car.

All this data and more were gathered for ongoing editions of my book "The Nearest Faraway Place: Brian Wilson, The Beach Boys And The Southern California Experience" (first published in 1994 by Henry Holt & Co). As I write this column, my desk is covered with documents, maps, and photos pertaining to 200 years of the Beach Boys' ancestry. There's a daguerreotype portrait from the 1890s of Brian Wilson look-alike Burns Luzere Wilson (a brother of William Henry), in which Burns sports the exact haircut—right down to its tidy side part—that Brian had on the cover of the Beach Boys' 1963 "Surfer Girl" album. There are copies of 19th- and early-20th-century newspaper ads the Wilsons and other blood relatives placed for their various dry goods stores (Buddy's distant cousin A.L. Wilson stocked the region's only complete inventory of Columbia Records in his shop on Hutchinson's North Main Street—a foreshadowing of the period in the 1980s when the Brother label was routed through Caribou Records' CBS Inc. distribution). There's also a photo of the S.S. Anchoria, the steamship that brought the forebears of Brian Wilson's mother, Audree Korthof, to America, as well as documents in which Audree's Dutch ancestor Aart Arie Korthof renounced his allegiance to the king of Holland in 1894 to become an American citizen; these and other Netherlands-related artifacts lend fresh dimension to cuts on "The Brother Years" ("Sail On, Sailor," "The Trader," "California Saga") that first appeared on the Beach Boys' 1973 "Holland" album.

Talking with Charlie Wilson, Audree Wilson, and Garnet Sthole (who bade sister Edith Wilson goodbye in August 1921 as she boarded the Los Angeles-bound Santa Fe Scout with her kids, including Murry Wilson and Love's future mom, Glee), as well as descendants Brian, Carl, Dennis, and Mike, it became clear the immigrant experience seasoned so much of what the family felt and did in the years leading up to the inception of the Beach Boys. Indeed, the logo of Brother Records—a Lakota chief on horseback with outstretched arms—is based on a 1909 bronze statue (at Boston's Museum of Fine Arts) by sculptor Cyrus Edward Dallin titled "The Appeal To The Great Spirit." Himself a son of Western pioneer stock, Dallin intended the statue to depict Native Americans' plight as white settlers populated the continent. Dallin saw the Lakota's gesture as common to all humanity: "When material plans and helps fail, we reach out to the spiritual." Or as the Beach Boys, with tender empathy, once sang, "Hold on, dear brother."

LETTERS

FLIPPO HERALDS 'STREET' TALK ON ISAACS

Sometimes you know what you have, but it's hard to articulate. Chet Flippo's piece on Sonya Isaacs in Billboard ("Isaacs Makes A Stunning Solo Debut," Nashville Scene, Billboard, Feb. 19) gives us words we've been looking for. Thank you.

And thanks for a great piece.

Randy Goodman
President
Lyric Street Records
Nashville

LICHTMAN, LITKEI, AND REMEMBRANCE

I became aware of Ervin Litkei's death from Irv Lichtman's Billboard article ("Composer, Wholesaler Ervin Litkei, 78, Dies") in the Feb. 19 issue. I want to thank you for notifying me as well as the industry.

Mr. Litkei [composer of the march "War And Remembrance" and other popular and classical works, and owner of a rackjobbing operation with such major accounts as Woolworth's] was one of my very first customers when I went to work at London Records in 1970. He was a very special person to me.

He wasn't easy, but he was always fair. I always felt when I left his office that I gave the "store" away, but I always left with an order (usually bigger than I expected). The business is much different now than before, but if we had more Ervin Litkeis it would be more fun.

To the veterans still in the business who knew him, you know what I mean. To the new crop of music executives who didn't, I can only say you missed meeting a one-of-a-kind figure.

Irv, thanks again for the article.

Joseph Parker
VP, sales
ABKCO Records
New York

PRAISE FOR HOW PULIN CALLS SHOTS

What fabulous shots Chuck Pulin got for the (National Academy of Recording Arts and Sciences) Heroes Awards Dinner (Billboard, Dec. 18, 1999). I especially liked the picture of Marc Anthony and Celia Cruz dancing. Chuck always catches the perfect moment. Thanks for always seeing things so clearly.

Ann Ruckert
New York

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.
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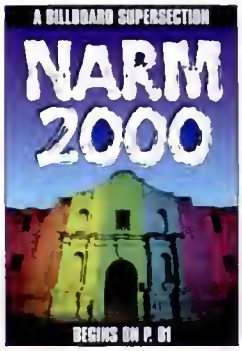
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GUEST COMMENTARY

Austrian Boycott Would Be Counterproductive

The following is adapted from a speech delivered Feb. 22 in acceptance of an award from the Rock the Vote organization.

BY STING

I'd like to use this opportunity to explain a dilemma that has arisen for myself and other artists over whether we should play concerts in Austria.

A month ago, a coalition government was formed in Austria by a right-wing alliance that includes the so-called Freedom Party, led by a charismatic populist politician by the name of Jörg Haider. Despite being branded as extremists with radical nationalistic and anti-immigrant positions and linked ideologically, historically, and emotionally with national socialism or the Nazi party, they have managed to strike a chord with the disgruntled and politically disillusioned to secure a democratically supported position in parliament for a number of years, and now government.



'If any of us still believe in the power of popular culture to influence people's thinking, then to destroy the forum within which we do our work would seem particularly short-sighted'

Sting is an award-winning A&M recording artist who has won Grammys this year for pop album ("Brand New Day") and male pop vocal performance (title track from that album).

This is highly significant and should not be underestimated. Students of history will remember that Adolf Hitler was at first democratically elected. He then used this position to create a one-party dictatorship that would become one of the most destructive and hateful regimes in the troubled history of our world. Jörg Haider is not Adolf Hitler, the Freedom Party are not the Nazis, but there are enough parallels to raise alarm bells.

While there are such political parties in many countries of the European Union, this is the first time since the second World War that an extreme right-wing group has secured a position in government. This is significant because it could quite easily happen elsewhere, when such parties exist within the democratic framework, where sections of the community feel disillusioned with the bungling and often corrupt politics of the centrist parties which have ruled Europe for over 50 years.

(Continued on page 36)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.

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BMG Acquires A Roadster. BMG Music Publishing recently acquired Roadster Music B.V., the Netherlands-based music-publishing catalog of hard rock/heavy metal label Roedrunner Records. Moreover, BMG and Roadster have established a venture under which the two companies will sign songwriters and new artists. Shown, from left, are Bram Keizer, managing director of BMG Publishing Benelux; Cees Wessels, president of Roadrunner Arcade Music Group; and Hans Marx, GM of Roadrunner Arcade Publishing International B.V.

RIAA Stats Show Dip In Formats

'99 Tally Reveals Sharp Drop For Cassettes, Singles; CDs Gain

BY DON JEFFREY

NEW YORK—U.S. sales of cassettes, music videos, and singles declined sharply last year, while growth in CD sales slowed somewhat.

Those are some of the highlights from the Recording Industry Assn. of America's (RIAA) 1999 sales statistics, which were released Feb. 18 (**Billboard*Bulletin*, Feb. 22**).

Because of the aforementioned declines, overall unit sales of recorded music last year rose only 3.2%, to 1.16 billion from 1.12 billion the year before.

In dollar terms, though, music sales increased 6.3% in 1999, to $14.6 billion from $13.7 billion. But this is not an entirely accurate account of the market because the computations are based on suggested list prices, and most product is sold at lower prices. In 1998 music sales rose 12.1%, to $12.2 billion.

With sales up 6.3% and units up only 3.2%, the indication is that higher prices contributed at least three percentage points to the dollar increase last year. Most music manufacturers did in fact raise list and wholesale prices last year.

Album sales are the biggest component of the market, and the RIAA states that unit sales of full-length product were up 5.6% last year. That squares well with year-end figures reported by SoundScan in January; the music market research firm said that album unit sales rose 5.9% at retail.

SoundScan COO Michael Shalett says, "This shows that this time [the manufacturers'] shipments are close to our sales."

In a release accompanying the statistics, the RIAA says the closeness of its figure to SoundScan's indicates that "retailers are weathering consolidations, continuing to control inventory effectively, and maintaining an efficient product pipeline between manufacturers and retailers."

The CD continues to be the big driver of growth. Unit sales of CD albums rose 10.8% last year, to 939 million units. Growth, however, has slowed from the 12.5% increase of 1998. Many observers say that the CD has become a mature configuration and that the big increases of the early to mid-'90s, when consumers were replacing their vinyl and tape collections with CDs, are over.

> *'What's speeding [up the decline in cassettes] is that automakers are putting CD players in cars'*
>
> **– MICHAEL SHALETT –**

Meanwhile, the cassette's decline was sharper last year than in the previous year, despite attempts by labels, retailers, and the International Recording Media Assn. to promote the configuration. Unit sales of cassette albums fell 22%, to 123.6 million from 158.5 million the year before. In 1998 the decline was just 8.2%.

Shalett says, "While the decline in cassettes plateaued in recent years, what's speeding it up now is that automakers are putting CD players in cars. More than 30% of consumers have CD players mounted in the dash or in the trunk."

Singles also had a bad year in 1999. Cassette singles plunged 46%, to 14.2 million units. Vinyl singles were off 2.5%, to 5.3 million. Even CD singles—now the dominant configuration for the format—fell 0.1%, to 55.9 million units. The declines are the result of labels releasing fewer commercial singles into the market or else cutting off manufacturing after they become hits.

The other big loser of the year was music video. The RIAA points out in its release that this market is hit-driven and that there were no titles last year to compare with those of the previous year. Unit sales fell 28%, to 19.8 million.

Although DVD music video is included in the overall music video figures, the RIAA has broken out the newer format to show its impressive growth. DVD unit sales increased 405%, to 2.5 million from 485,000.

As for special markets, which include mail order, record clubs, and non-music retailers, unit sales were up 6.1%, to 291 million. This category—which also covers online sales—accounted for about 25% of the total music market. Most of that comes from record clubs.

Unit sales at retail rose only 2.3% last year, to 869.7 million. But in dollars, they were up 7.3%, to $13 billion.

The results were tabulated by accounting firm PricewaterhouseCoopers LLP from data supplied by companies that distributed 90% of the recordings. The firm uses SoundScan data to obtain amounts from the other 10% of the market.

Music Industry Scorecard: Jan.-Dec. 1996-99

MANUFACTURERS' UNIT SHIPMENTS
(MILLIONS NET AFTER RETURNS)

	1996	1997	1998	1999	% Change '98-'99
CDs	778.9	753.1	847.0	938.9	10.8
CD singles	43.2	66.7	56.0	55.9	-0.1
Cassettes	225.3	172.8	158.5	123.6	-22.0
Cassette singles	59.9	42.2	26.4	14.2	-46.0
Vinyl LPs/EPs	2.9	2.7	3.4	2.9	-14.0
Vinyl singles	10.1	7.5	5.4	5.3	-2.5
Music videos	16.9	18.6	27.2	19.8	-28.3
DVD	—	—	0.5	2.5	405.0
TOTALS	**1,137.2**	**1,063.4**	**1,124.3**	**1,160.6**	**3.2**
TOTAL RETAIL*	**833.9**	**817.5**	**850.0**	**869.7**	**2.3**

MANUFACTURERS' DOLLAR VALUE
($ MILLIONS AT SUGGESTED LIST PRICE)

	1996	1997	1998	1999	% Change '98-'99
CDs	9,934.7	9,915.1	11,416.0	12,816.3	12.3
CD singles	184.1	272.7	213.2	222.4	4.3
Cassettes	1,905.3	1,522.7	1,419.9	1,061.8	-25.2
Cassette singles	189.3	133.5	94.4	48.0	-49.2
Vinyl LPs/EPs	36.8	33.3	34.0	31.8	-6.7
Vinyl singles	47.5	35.6	25.7	27.9	8.4
Music videos	236.1	323.9	508.8	376.7	-27.6
DVD	—	—	12.2	66.3	442.0
TOTALS	**12,533.8**	**12,236.8**	**13.723.5**	**14,584.5**	**6.3**
TOTAL RETAIL*	**10,768.0**	**10,785.8**	**12,165.4**	**13,048.0**	**7.3**

*RETAIL TOTALS DO NOT INCLUDE RECORD CLUBS AND OTHER SPECIAL MARKETS

Source: RIAA Market Research Committee

Musicland Selects DDM Provider & Technology

BY MARILYN A. GILLEN

NEW YORK—The Musicland Stores Corp.—which operates 1,345 stores under the Sam Goody, Suncoast, MediaPlay, and OnCue brands—has put into place part of its emerging digital-commerce strategy with the selection of Supertracks as its preferred service provider for the digital distribution of music (DDM) and Preview Systems' Ziplock for Music system as its preferred DDM technology.

The Portland, Ore.-based Supertracks will provide "aggregated content" from labels to Musicland's Web operations, the companies say, and utilize the Cupertino, Calif.-based Preview Systems' technology to facilitate fulfillment and distribution (**Billboard*Bulletin*, Feb. 23**).

The system is expected to go live near the end of the second quarter, according to Musicland.

The Minneapolis-based Musicland also has licensed from Preview what that company calls a Ziplock Gateway. According to Musicland, the technology—in effect, the front end of the system—allows the retailer to remain the "merchant of record" for all transactions that occur on its site and therefore determine its own branding, pricing, bundling, and promotions.

"The Gateway is basically a very easy piece of code which we designed

(Continued on page 127)

CustomDisc Pacts With Sony Music

NEW YORK—Stamford, Conn.-based CustomDisc, which has just significantly expanded its online product offerings via a pact with Sony Music Entertainment (**Billboard*Bulletin*, Feb. 22**), is also stretching at the boundaries of its "custom music compilation" branding in the marketplace.

The company will announce a new name "on or about the end of March," according to CEO David Gould, who says the shift is aimed at more accurately reflecting the wider scope of the company's current and future activities.

"Our core is that we absolutely believe in marketing and distributing what I call personal entertainment," says Gould. "But there are a lot of different forms that can take. It's music, it's television, it's film. It's also all formats—CD and DVD, downloads, streaming. We're going to have it all, and we're going to have it everywhere. So we believe that our name needs to parallel our vision with greater proximity. It's all about choice and access, but it's so much more than just custom CDs in the music space."

> *'We're going to have it all, and we're going to have it everywhere'*
>
> **– DAVID GOULD –**

The company's custom-music business will be the first to benefit from its new deal with Sony, however, under terms of which CustomDisc will gain access to more than 10,000 "deep and active catalog" tracks from Sony Music labels for use in creating custom CDs and custom MiniDiscs, as well as for business-to-business applications.

Product is expected to be available through CustomDisc in the spring.

The deal also allows Sony to reintroduce full-length out-of-print albums using CustomDisc's just-in-time manufacturing technology, according to the companies.

Only CDs and MiniDiscs are spelled out in the pact, but Gould says that "certainly other formats will be determined in the future as and when Sony says so."

CustomDisc also offers downloads from its site, and last fall introduced a new product line, the CustomVideoDisc, offering customers a choice of four of eight Alanis Morissette videos for $5.99 with the purchase of any Morissette CD at Tower Records or Towerrecords.com.

Under terms of the pact, Sony Music has received an equity stake in CustomDisc. Gould declines to disclose the amount of the holding, other than to term it "significant." Sony Music Entertainment already has stakes in a number of other Internet companies, including ARTISTdirect, AudioBase, Digital On-Demand, Launch Media, Listen.com, and Yupi.com.

CustomDisc's other major shareholder is the radio group AMFM.

MARILYN A. GILLEN


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Trans World Has Record Net Income For Quarter

BY CHUCK TAYLOR

NEW YORK—Music/video retailer Trans World Entertainment reports record net income of $60.6 million on sales of $517.9 million for the quarter ending Jan. 29.

The fiscal fourth-quarter figures compare with net income of $51.5 million on sales of $497.7 million for the same period in the previous year.

Store sales saw an increase of 3% in the company's fourth quarter, the 16th consecutive quarter of sales growth, according to the company.

The company attributes its gains to its purchase and operation of the Camelot music stores, as well as a marked increase in E-commerce at its Web site, twec.com. Traffic there was up 74%, to 2.4 million unique visitors, according to the company, compared with 1.4 million in Trans World's third quarter.

"We are pleased with our results and the continued improvement of the Camelot stores acquired in April," says Trans World chairman/CEO Robert J. Higgins in a prepared statement. "We look forward to the Camelot acquisition driving an increasing benefit to earnings as the new fiscal year progresses."

For fiscal 1999, Trans World reports net income of $61.4 million, or $1.15 per share, vs. $61 million, or $1.14 per share, the previous year. The results take into account a pretax charge of $25.5 million associated with the acquisition of Camelot Music. Without the charge, net income was $76.6 million, or $1.44 per share. Comparable-store sales during the year rose 2%.

Trans World operates retail stores in 44 states; Washington, D.C.; the Virgin Islands; and Puerto Rico.

Stock in Albany-based Trans World, which has 967 stores, closed up 1.23%, to $10.25, on Feb. 23, the day the results were announced.

Hopes Are High For Hip-Hop Tour

Ruff Ryders/Cash Money Show Boasts Big Lineup, Spending

BY RAY WADDELL

NASHVILLE—It's being called the most expensive hip-hop tour ever mounted, and organizers of the Ruff Ryders/Cash Money roadshow say it may also prove to be the highest-grossing.

Until the late 1990s, multimillion-dollar grossing hip-hop tours were virtually unheard-of. In what has been an ongoing conundrum for the touring industry, past hip-hop tours have seldom been able to transform their artists' massive success at retail into box office muscle.

That is, until Puff Daddy's No Way Out tour in 1998 racked up solid numbers. Then Hard Knock Life, starring Jay-Z, DMX, Method Man, and Redman, cashed in to the tune of more than $11 million from 37 shows in 1999, according to Billboard sister publication Amusement Business.

Hopes are even higher for the Ruff Ryders/Cash Money outing, which began Feb. 23 in Rochester, N.Y. "There is a very strong possibility that this could be the highest-grossing hip-hop tour ever," ssys Phil Casey, VP of International Creative Management (ICM), who with partner Mark Cheatham booked the Ruff Ryders/Cash Money tour. SFX subsidiary A.H. Enterprises, named for founder and president Al Haymon, is the national promoter.

> *'There is a very strong possibility that this could be the highest-grossing hip-hop tour ever'*
>
> – PHIL CASEY –

Tour organizers, however, are quick to point out that the current tour is a different animal tban previous bip-bop roadshows on several fronts. First of all, it showcases the top acts of two successful rap labels wbo are cooperating on all aspects of the tour. Secondly, the tour is a national promotion, purchased coast-to-coast by SFX Entertainment and overseen by A.H. Enterprises. Haymon, whose company was acquired by SFX last year, is a veteran producer of such R&B music mainstays as Budweiser Superfest.

HEAVY LINEUP

The tour features a bevy of multi-platinum acts, including DMX, Eve, the Lox, Drag-On, and producer Swizz Beatz from the Ruff Ryders/Interscope label. Cash Money/Universal acts, who open the show, are Juvenile, B.G., Lil' Wayne, Turk, and Big Tymers (Billboard, Dec. 18, 1999).

Hassan Sharis, whose indepen-

(Continued on page 133)

New Wiz Chief Sets Goals For Chain

BY ED CHRISTMAN

NEW YORK—The Wiz, the 41-unit, Edison, N.J.-based chain bought by Cablevision in December 1997, has a new leader and, for the first time, has made public some of its financial results.

In a move to further integrate the Wiz into the company's digital strategies, Cablevision, based in Bethpage, N.Y., has appointed Steve Rabbitt senior VP of retail business, overseeing the chain.

Cablevision's announcement of the Wiz's numbers showed that the chain lost $10.9 million, on an adjusted operating basis, on revenue of $206.4 million for the quarter ending Dec. 31, 1999. In the corresponding period in 1998, the adjusted loss before interest, taxes, depreciation, and amortization was $4.9 million on sales of $199.6 million.

The company did not break out net income for the chain and instead supplied earnings before interest, taxes, depreciation, and amortization (EBITDA), which were adjusted to subtract the company's stock plan expenses and 2000 remediation expenses.

For the year ending Dec. 31, the chain's adjusted operating loss was $37.9 million on sales of $603.3 million, vs. an adjusted operating loss of $27 million on sales of $496.1 million in 1998.

At its peak before filing for Chapter 11 bankruptcy protection in 1997, the Wiz bad about 63 stores and sales of $1 billion. Music and video sales were said to be about $150 million.

The latest numbers from Cablevision don't break out the Wiz's music and video sales, but Billboard estimates that its revenue last year from those product categories was about $90 million.

In the past, music industry executives have said they were not worried about the fact that the Wiz was not making money because of Cablevision's use of the Wiz as a marketing component in rolling out its digital services to its cable and telephone customers in the New York metropolitan area. Cablevision also utilizes the Wiz to market its professional sports teams—the New York Knicks basketball team and the New York Rangers hockey team.

Rabbitt, who previously was senior VP of consumer telecommunications services for Cablevision's New York metropolitan area systems, says the Wiz is setting up Cablevision service centers to aid the company in rolling out its digital services. So far, six stores have such centers, and the

(Continued on page 132)

Genre-Crossing Shows Send Hank Williams III's Sales Up

NASHVILLE—Curb recording artist Hank Williams III has started to raise his profile on the road through a supporting slot on the Beck tour that will be followed by headlining dates and a run with the Reverend Horton Heat.

So far, good press and attention-getting live performances are driving sales of Williams' debut Curb release, "Risin' Outlaw."

The artist's live shows combine the traditional elements of his legendary grandfather with the rowdier stage presence of Hank Jr., albeit with a healthy dose of punk influence thrown into the mix. The result is a unique blend that's attracting more attention on the rock/alternative front than with traditional country outlets.

Like his father and grandfather, Hank Williams III exhibits a rebellious spirit. Lately he has taken to splitting his performance style more distinctly along the rock and traditional country lines.

"We still do both, but I don't like to put 'em together, because we've freaked out enough people already," says Williams. "If people hear I'm playing at a club, they should learn the difference between a rock club and a country club. If they pull up to the venue and see leather jackets, mohawks, and piercings, I'd say it was a rock club."

The dates with Beck, which ended in early February, came about when Burt Stein, Williams' manager at Gold Mountain in Nashville, called John Silva of Gold Mountain's Los

(Continued on page 122)

EXECUTIVE TURNTABLE


BLOCK


JACKSON


LESTER


EDWARDS


CRONIN


CHANLEY


WAGNON

RECORD COMPANIES. **Michael Block** is promoted to senior director of sales for Columbia Records in New York. He was senior director of regional sales.

Concord Records promotes **Nick Phillips** to VP of artist and catalog development and **Alexis Davis** to VP of product development in Concord, Calif. Concord also names **Casey Conroy** VP of sales and marketing, **Klara Fayershteyn** VP of finance/administration, **Shawn Bates** director of national sales, **Audrey Faine** director of publicity, and **Jade Mustard** director of accounting.

They were, respectively, director of marketing, director of product development, director of sales and marketing for Hearts of Space Inc., CFO for the Theatrical Entertainment Services Corp., national accounts manager for Hearts of Space Inc., public relations manager for the Great American Music Hall, and controller for Mobile Fidelity Sound Lab.

PUBLISHERS. EMI Music Publishing promotes **Brian K. Jackson** to senior VP of creative/A&R, East Coast, in New York. EMI Music Publishing also names **Tami Lester** manager of the film soundtrack division in Los Angeles. They were, respectively, creative manager, East Coast, and music supervisor for the TV series "Cupid."

Maani Edwards is named director of urban music, West Coast, for Universal Music Publishing in Los Angeles. He was creative director at Edmonds Music Publishing.

Peter Cronin is appointed media relations for SESAC in Nashville. He was creative director of Bug Music.

RELATED FIELDS. SFX promotes **Steve Smith** to president of its network group in New York. SFX also names **Warren Benjamin** VP of marketing in New York. They were, respectively, president of SFX's Album Network and senior account director of corporate partnerships for Universal Studios Inc.

Julia Michaels is named VP of creative affairs for Fox Music in Los Angeles. She was director of soundtracks for Capitol Records.

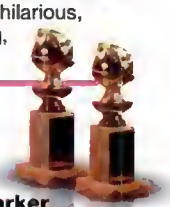
Elizabeth Chanley is named director of publicity for Levine Communications in Los Angeles. She was a publicist for the Haley Sumner Co.

Deborah Wagnon is named entertainment attorney for Greenberg Traurig Law Firm in Atlanta. She was a partner and lead attorney for John Mason Partners Ltd.



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The award-winning **Sex and the City** - until now only available on HBO - is coming to Video and DVD. Created and executive produced by **Darren Star** (*Melrose Place/Beverly Hills 90210*), and based on the series of articles by **Candace Bushnell**, **Sex and the City** stars **Sarah Jessica Parker**, **Kim Cattrall**, **Kristin Davis** and **Cynthia Nixon** in a hilarious, outspoken and outrageous look at dating, mating and relating in New York.



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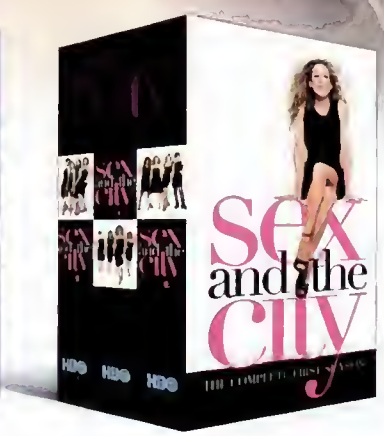
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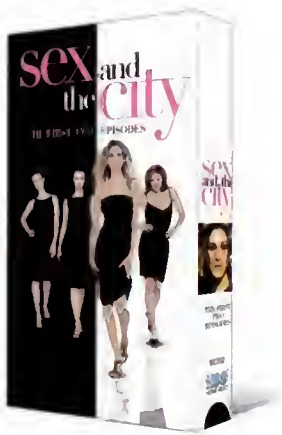
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Billboard Goes Backstage

Grammy Winners Talk About Their Post-Ceremony Plans

Billboard reporters Larry Flick, Gail Mitchell, Chris Morris, and Melinda Newman offer a behind-the-scenes view of the Grammys.

WHAT BECOMES a Grammy legend most? For the evening's big winner, **Carlos Santana**, it's catching up on technology. "I'm going to learn about Pro Tools," he told Billboard after the show. He was captivated by the studio technology used during the making of "Supernatural," according to "Smooth" producer **Matt Serletic**. Santana said his sweetest win was best pop instrumental performance for "El Farol." "That one touched me the most," he said. "I was writing that for my father when he passed, but I didn't know it."

ROB THOMAS SAYS winning the best song award is a good "first step" toward gaining the recognition he'd like as a writer and not just as front man of **matchbox 20. Thomas**, who won for penning "Smooth," with **Itaal Shur**, says he's been writing with Nashville-based tunesmiths **Phil Vassar** and **Stephony Smith**. "I'm a country guy at heart," Thomas said. "I grew up on **Merle Haggard** and **Willie Nelson**." Country roots aside, Thomas is wrapping up matchbox 20's new album, coming May 23 on Lava/Atlantic, called "Mad Season By matchbox 20." The band embarks on a club tour as well in May.

NOT ONLY IS best new artist winner **Christina Aguilera** racking up formidable sales for her self-titled RCA debut, but she's also indirectly boosting the local economy of her Pittsburgh hometown—where several of her former schoolmates are selling her grade-school pictures. "It's just a little tacky, but I'm far too busy to take it too seriously," she said. Is she ever. The pop siren is dashing to Europe and Asia for a string of concert dates immediately following the Grammy ceremony. When she returns stateside in April, she'll divide her time between simultaneously wrapping up a Latin and a Christmas album. Once the singer completes the two sets, she'll prepare for her first headlining tour of the States, slated to begin in the fall.

ALTHOUGH GRAMMY Legend Award honoree and MusiCares Person of the Year **Elton John** said that he's "flattered" by all of the attention surrounding the honors, he added that he views most awards as "utter bullshit. Who's to say what's the best at any given time? The whole concept is rather odd." When John isn't working on several future projects for Disney, he's happily "campaigning [for] and nurturing" the careers of several up-and-coming acts. He said he's particularly fond of best new artist nominee **Macy Gray**, **Groove Armada**, **Moby**, and **Backstreet Boys**. Of the last act, with whom he shared the Grammy stage for a rendition of "Philadelphia Freedom," John declared, "They can sing their asses off. I'm not so sure about those other boy bands. But Backstreet Boys have my ultimate respect"... **Billy Joel**, who introduced John's Legend tribute, did not discount the possibility of some more concert appearances with John, his former tourmate. "I never said I was retiring," Joel said. "I never said I'd never play again." He added that any concert appearances would "not [be part of] a regular grinding tour."

ASLEEP AT THE WHEEL leader **Ray Benson**, who took home two Grammys for his **Bob Wills** tribute "Ride With Bob," says he already has some new tributes in mind. "I'd really like to do them for **Cindy Walker**, **Louis Jordan & His Tympany Five**, and **Ernest Tubb**. That's my short-list. It's very realistic. I can do them any time."

WILLIAM ORBIT, winner with **Madonna** for best song written for a motion picture, television, or other visual media for "Beautiful Stranger" (from the soundtrack to "Austin Powers: The Spy Who Shagged Me"), noted that he and the pop icon are near completion of the still-untitled follow-up to 1998's Grammy-winning "Ray Of Light." With French producer **Mirwais** on the studio team, **Orbit** says the set "advances to the next creative level" beyond "Ray Of Light," with a rich, soulful electronic sound. The set is tentatively due on Maverick/Warner Bros. in late spring/early summer.

TONY BENNETT, whose Grammy-winning salute to **Duke Ellington** was only the latest in a series of sparkling tribute albums by the singer, wouldn't divulge the nature of his next album, although he added that it will be another tribute—despite his earlier pronouncement that Ellington would be his last such project. "It's such an obvious idea that I'm afraid somebody will steal it," Bennett said. The vocalist added that he was looking forward to his forthcoming tour with fellow Grammy winner **Diana Krall**, noting that performing is still a thrill. "I certainly don't have to do it. As long as the audiences love me, I'll keep singing. It's very uncomplicated." The pair will start an amphitheater tour in August.

WHILE ACCEPTING the award for best rap performance by a duo or group for "You Got Me" featuring **Erykah Badu**, MCA's **the Roots** talked about bringing live instrumentation back to the genre. Backstage, bassist **Leon "Hub" Hubbard** expanded further on that premise, saying the trend for the "past 15 years has been to have a solo person singing or producers" taking on the musician's role. "That needs to change," he emphasized. The group is busy with its own record label, Motive, working with "You Got Me" co-writer **Jill Scott** on her upcoming Hidden Beach/Epic debut album and helming various individual projects. Among them is drummer **?uestlove's** tour with **D'Angelo**.

Co-winner and Grammy show performer Badu (who sang with fellow Grammy winner **Diana Krall** and **George Benson**) cited motherhood—not pressure to create another "Baduizm"—as the reason why she's taking so much time to record her sophomore album for Motown, due this summer. "There will never be another 'Baduizm.' I'm not in competition with that," she said. "Next to the music, writing is most important to me. But I also wanted to spend time nurturing my son **Seven** [now 2], who's an inspiration. That's why I've been taking so long. But I'm in the studio now, and the album's just about done."



THE ROOTS

Santana Nets Eight Trophies

(Continued from page 3)

Pop" took home seven trophies for "Thriller" and one for "E.T. The Extra-Terrestrial" as best recording for children. Santana's wins are tied to his Arista opus "Supernatural" and include citations for album of the year and record of the year for the No. 1 Rob Thomas duet "Smooth."

Retailers believe that the artist and the album—for which SoundScan reports sales of 6.1 million copies—will stay in view for the near future. "The momentum of that record is just extraordinary," says Nat Hoonsan, a buyer for the Virgin Megastore in Las Vegas. "We're selling it to everyone from rock and pop fans to hip-hop kids and beyond."



DIXIE CHICKS

Doug Fraser, manager of Coconuts in New York, says Santana's Grammy victories will only "intensify what is already enormous consumer interest" in the album.

Santana's other Grammys were for pop performance by a duo/group with vocal ("Maria Maria"), pop collaboration with vocals ("Smooth"), rock performance by a duo or group ("Put Your Lights On"), rock instrumental performance ("The Calling"), and rock album ("Supernatural").

For Santana, the evening was everything he'd hoped for. "This is a supreme moment," he told Billboard. "This validates all we're trying to do ... Use music to heal the world." He added that he knew when he heard "Smooth," it would be big. "I thought, 'This is a Santana summer song.' "

The Grammy show garnered an overnight Nielsen rating of 7.3 and a 27 share, according to CBS, which telecast the ceremony. The network says 59 million viewers nationwide watched all or part of the show.

Santana's victories set the tone for the evening, in which the Grammy voters largely favored familiar acts. Other multiple winners included pop/hip-hop trio TLC, who won three awards out of seven nominations, including best R&B performance by a duo or group with vocal (see page 20 for a complete list of winners).

Sting confessed that he was shocked to win in the best pop album and best male pop vocal performance categories (for his A&M set "Brand New Day" and its title track) against such currently hot artists as Ricky Martin and Marc Anthony. "I felt the talent I was up against was extraordinary and to win was extraordinary," he said.

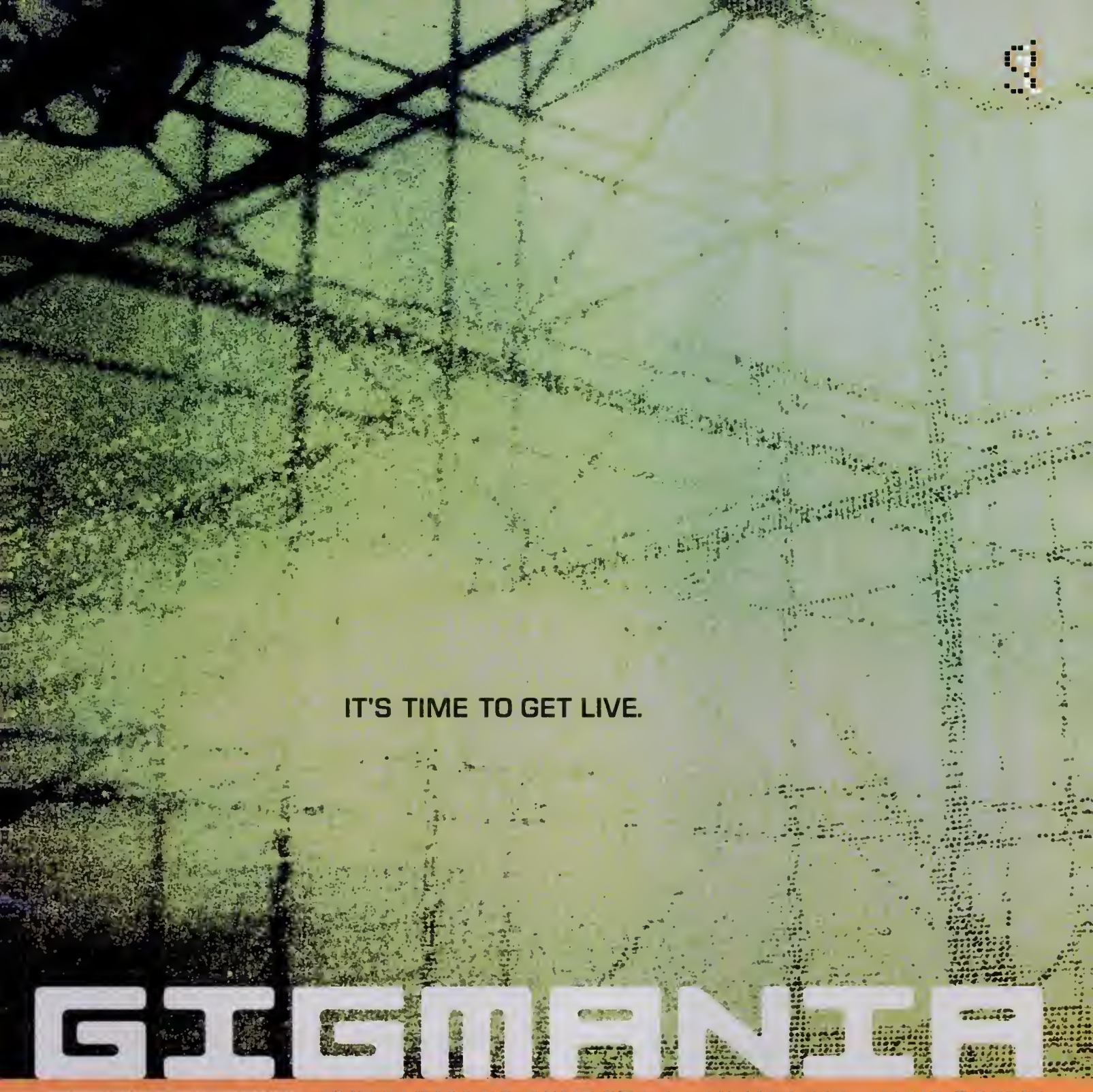
For the second consecutive year Dixie Chicks snared awards for best country album and best country performance by a duo or group with vocals. "We all feel really lucky to have both our albums honored this way," said lead singer Natalie Maines.

In rap, "You Got Me" by the Roots with Erykah Badu was honored as best rap performance by a duo or group—the act's first Grammy. The band's bassist, Leon "Hub" Hubbard, was visibly moved backstage, noting that he was "truly grateful" for the win. "It's such an honor to be acknowledged by our peers."

Among the evening's big surprises was Christina Aguilera's victory in the best new artist category. The teen siren told Billboard that she figured that she'd have to "earn more points in the business" before reaching this plateau.

Winners for the Grammys were chosen by 10,000 voting members of the more than 14,000-member National Academy of Recording Arts and Sciences.

Assistance in preparing this story was provided by Melinda Newman and Gail Mitchell in Los Angeles and Michael Paoletta in New York.



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'If I Could Change Just One Thing About The Grammys ...'

BY RASHAUN HALL

NEW YORK—Everyone has an opinion on the Grammys. It seems as though the day after the event, every music fan at the office water cooler wants to share his or her opinions on how various artists performed, what they were wearing, and, of course, the length of the show.

In an informal survey, Billboard asked music industry executives, "If you could change one thing about the Grammys, what would it be?"



GURELI

For some, loosening the restrictions on certain categories would be a top priority. "One thing they should do is allow remixes of songs that are just as popular as the originals, like Whitney Houston's 'It's Not Right But It's Okay' and Deborah Cox's 'Nobody's Supposed To Be Here,' to be considered for nomination in the best dance music recording," notes Hosh Gureli, senior director of A&R for Arista Records.

Others would like to see the nomination field be more inclusive of artists of varying degrees of commercial success and critical acclaim.



NOVIK



CHESTNUT

"It would be nice if the Grammys were more adventurous in choosing the nominees," says Dave Novik, senior VP of international A&R at RCA. "For instance, [in the U.K.] the Brits are similar to the Grammys in the way they handle the more successful artists, while the Mercury [Music Prize] focuses more on the artistic abilities of the acts. The Grammys have shown some growth this year by nominating artists like Susan Tedeschi based on their artistic abilities rather than their popularity."

Another area of potential change is the ceremony, itself. "It would be nice if the feel of the show was a bit



MASSENBURG

looser and not so stiff," says Lee Chestnut, VP of A&R at Epic. "It seems as though the Grammys always seem a little bit self-important and reverent. It should be shorter on time, but I'm sure everyone says that."

And, finally, some have very simple desires when it comes to the Grammys.

"I would bring it back to New York," says Kedar Massenburg, president/CEO of Motown Records.



THE 5TH DIMENSION

Trivia Trivia Trivia

Billboard Chart Beat Columnist Fred Bronson Takes A Stroll Down Memory Lane

The pop novelty song "Bread And Butter," a No. 2 hit for **the Newbeats** on The Billboard Hot 100 in 1964, didn't win any Grammys, but lead singer **Larry Henley** took home the song of the year trophy 25 years after "Bread And Butter" was a hit. Henley and writing partner **Jeff Silbar** composed "Wind Beneath My Wings," which also won record of the year for **Bette Midler**.

There aren't a lot of songwriters who can pull off a lyric like "My huckleberry friend," but **Johnny Mercer** made it work in "Moon River," the song he composed with **Henry Mancini** that won both song of the year and record of the year in 1961. "Moon River" was the songwriters' second choice for a title, They wanted to call it "Blue River," but there was already a song with that title.

The 5th Dimension owes its Grammy to an honest taxicab rider in New York. In 1968, the group was headlining at the Americana Hotel in Manhattan, and **Billy Davis Jr.** went out shopping one afternoon. He took a cab back to the hotel and later realized he had left his wallet in the taxi. Fortunately, the next passenger found it and called him with the good news.

The passenger turned out to be one of the producers of "Hair," and Davis invited him to come see the 5th Dimension at the hotel. In return, the producer invited the group to see "Hair." They didn't get five seats together, but during the intermission they all agreed that the opening number, "Aquarius," sung by **Ronnie Dyson**, was a song they should record. The medley of "Aquarius" and "Let The Sunshine



CAROLE KING



PAUL SIMON



STEPHEN SONDHEIM

In" won the record of the year Grammy for 1969.

Fastest finger question: Put the following awards in the order that Broadway composer **Stephen Sondheim** received each one for the first time, beginning with the earliest:

a) Grammy
b) Oscar
c) Tony

And the answer is: Sondheim received his first Tony Award in 1963 for "A Funny Thing Happened On The Way To The Forum."

He received his first Grammy at the March 16, 1971, ceremonies, when the best score for original-cast album was presented for "Company." And he won his first Academy Award for best song for 1990's "Sooner Or Later (I Always Get My Man)" from "Dick Tracy."

In 1958 they were students at Queens College in New York, and she introduced him to music publishers so he could record demos for $15 a turn. And in 1970-71, they won back-to-back Grammys for record of the year and song of the year. The two friends are **Paul Simon** and **Carole King**, who was still **Carol Klein** when she attended Queens College. In 1970 **Simon & Garfunkel** took home both awards for "Bridge Over Troubled Water," and in 1971 King won song of the year for "You've Got A Friend" and record of the year for "It's Too Late."

The very first album of the year was **Henry Mancini's** "The Music From Peter Gunn," which was No. 1 for 10 weeks on the Billboard

Continued on page 16


Saluting the 42nd GRAMMY® Awards
Best Packaging Nominees...
Best Recording Package
Bleecker Street
Greenwich Village in the 60's
Carla Leighton, Art Director
(Various Artists)
Late Night Sessions
Michael Hodgson, Art Director
(Caravana Cubana)
Ride With Bob
Ray Benson & Buddy Jackson, Art Directors
(Asleep At The Wheel)
Ultra-Lounge: Tiki Sampler
Brad Benedict, Andy Engel
Johnny Lee & Tommy Steele, Art Directors
(Various Artists)
Vacancy
Joseph Arthur &
Zachary Larner, Art Directors
(Joseph Arthur)
Best Boxed Recording Package
The Blue Note Years - 60th Anniversary Box Set
Gordon H. Jee, Art Director
(Various Artists)
The Complete Jazz at The Philharmonic
on Verve 1944 - 1949
Giulio Turturro, Art Director
(Various Artists)
Hot Rods & Custom Classics
Cruisin' Songs & Highway Hits
James Austin , Hugh Brown & Julie Vlasak, Art Directors
(Various Artists)
John Coltrane - The Classic Quartet
Complete Impulse! Studio Recordings
Hollis King, Art Director
(John Coltrane)
Miles Davis - The Complete Bitches Brew Sessions
Ron Jaramillo & Arnold Levine, Art Directors
(Miles Davis)
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LAMONT DOZIER

Trivia Trivia Trivia

Billboard Chart Beat Columnist Fred Bronson Takes A Stroll Down Memory Lane



LEANN RIMES



STEVIE WONDER



NAT "KING" COLE

Continued from page 14

album chart. For years the "Gunn" album held the record for the most successful television soundtrack, but in 1985 the "Miami Vice" album, featuring **Jan Hammer**'s instrumental theme, finally topped "Gunn" by reigning for 11 weeks. "Miami Vice" didn't win album of the year, but Hammer won two Grammys: one for best instrumental composition and one for best instrumental performance.

Lamont Dozier has written 14 No. 1 songs on The Billboard Hot 100, but he had to wait for that very last one before he won a Grammy. After writing chart-topping hits for such Motown acts as **the Marvelettes**, **the Supremes**, and **the Four Tops**, Dozier won a Grammy for collaborating with **Phil Collins** on Collins' "Two Hearts" from the "Buster" soundtrack. Dozier and Collins won the Grammy for best song written specifically for a motion picture or television.

George Martin, who won his first Grammy in 1967 for producing **the Beatles'** "Sgt. Pepper's Lonely Hearts Club Band," has produced 23 No. 1 singles on The Billboard Hot 100, more than any other producer. **Steve Sholes**, who worked with **Elvis Presley**, is in second place with 16.

The Grammy for album of the year in 1960 went to **Bob Newhart**'s "The Button-Down Mind Of Bob Newhart," which is still the comedy album with the longest run at No. 1 on the Billboard album chart. Its 14-week reign is followed closely by the 12-week run of "The First Family," by **Vaughn Meader**, in 1962. That satiric look at the Kennedy family won the 1962 Grammy for album of the year.

LeAnn Rimes, named best new artist at the 39th annual Grammy Awards, holds the record for the longest-running single on The Billboard Hot 100. "How Do I Live" spent a record-breaking 69 weeks on the survey.

The 1976 winner for album of the year, "Songs In The Key Of Life" by **Stevie Wonder**, was the first album by an American artist to debut at No. 1 on the Billboard album chart. A year earlier, **Elton John**'s "Captain Fantastic And The Brown Dirt Cowboy" and "Rock Of The Westies" were the first two albums to debut at No. 1 on the Billboard album chart, but the album of the year in 1975 was **Paul Simon**'s "Still Crazy After All These Years," the album that knocked "Rock Of The Westies" off the top of the chart.

Songwriter **Irving Gordon** set a record in 1991 for the longest gap between a song charting on the Billboard pop singles chart and winning the award for song of the year. "Unforgettable" by **Nat "King" Cole** peaked at No. 12 on the Best Sellers in Stores chart in early 1952, and won the Grammy in 1991 after it was newly recorded by **Natalie Cole** dueting with her late father.

The highest-ranked U.S. senator on The Billboard 200 is **Sen. Everett Dirksen**, R.-Ill., who peaked at No. 16 in 1967 with the spoken-word recording "Gallant Men." That set won a Grammy for best spoken word, documentary, or drama recording.

The Billboard Online Poll

Fans Pick Top Winners



Billboard Online readers turned Grammy handicappers Feb. 9-17, casting their votes in the top categories. (Only one vote was accepted per person per poll.)

SONG OF THE YEAR

"I Want It That Way," Andreas Carlsson and Max Martin (songwriters) — 36.3%

"Smooth," Itaal Shur and Rob Thomas (songwriters) — 27.1%

"Unpretty," Dallas Austin and Tionne "T-Boz" Watkins (songwriters) — 16.7%

"Livin' La Vida Loca," Desmond Child and Robi Rosa (songwriters) — 12.2%

"You've Got A Way," Robert John "Mutt" Lange and Shania Twain (songwriters) — 7.7%

Total No. Of Respondents: 3,055

RECORD OF THE YEAR

"I Want It That Way," Backstreet Boys (Jive) — 33.8%

"Smooth," Santana Featuring Rob Thomas (Arista) — 26.6%

"Believe," Cher (Warner Bros.) — 16.1%

"No Scrubs," TLC (LaFace/Arista) — 14.9%

"Livin' La Vida Loca," Ricky Martin (C2/Columbia) — 8.6%

Total No. Of Respondents: 2,949

ALBUM OF THE YEAR

"Millennium," Backstreet Boys (Jive) — 39.6%

"Supernatural," Santana (Arista) — 37%

"Fanmail," TLC (LaFace/Arista) — 16.4%

"Fly," Dixie Chicks (Monument) — 4.9%

"When I Look In Your Eyes," Diana Krall (Verve) — 2.2%

Total No. Of Respondents: 3,438

Aguilera Brings Out The Vote



If it were up to Christina Aguilera fans, the teen sensation would rule the Grammys' best new artist category. Unlike the other voting categories in the Billboard Online Grammy poll, which each drew an average of some 3,000 respondents (see above), more than 20,000 music fans came out to rock the vote in the best new artist category, with more than 70% falling in the Aguilera camp. (Only one vote was accepted per person.) Yahoo! alone lists more than 200 Aguilera fan clubs on its Web search site.

BEST NEW ARTIST

Christina Aguilera — 72.2%

Macy Gray — 7.4%

Kid Rock — 7.1%

Susan Tedeschi — 7%

Britney Spears — 6.3%

Total No. Of Respondents. 21,146



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Grammyfest!

Executives and artists shared in the festivities before and after the Feb. 23 telecast of the 42nd annual Grammy Awards. Places to see and be seen at during Grammy week included the MusiCares fund-raising dinner on Feb. 21, the Arista Records pre-show party on Feb. 22, and assorted record-company after-parties. (Photos: Eric Charbonneau/Berliner Studio unless otherwise indicated)



Sony Music Entertainment's post-Grammy celebration at Spago's in Los Angeles honored winners and nominees. At the soiree, from left, are Thomas D. Mottola, chairman/CEO, Sony Music Entertainment; Polly Anthony, president, Epic Records Group; Don Ienner, chairman, Columbia Records Group; Michele Anthony, executive VP, Sony Music Entertainment; and David R. Glew, chairman, Epic Records Group. (Photo: courtesy of Sony Music Entertainment)



Executives enjoying the MusiCares dinner on Feb. 21 include, from left, Warner Bros. Records Inc. president Phil Quartararo, VH1 president John Sykes, Island/Def Jam Music Group chairman/CEO Jim Caparro, National Academy of Recording Arts and Sciences president/CEO Michael Greene, end Universal Music Publishing Group worldwide president David Renzer. The event, held at the Fox Studios lot in Los Angeles, honored Elton John. (Photo: Frank Micelotta/Image Direct)



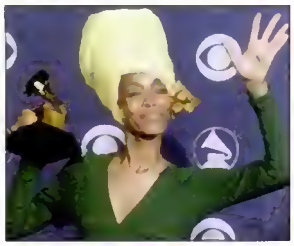
BMG chairman Michael Domamann, left, and BMG president/CEO Strauss Zelnick, right, mingle with V2 Records recording artist Moby at the BMG Entertainment post-Grammy party, hald in Wast Hollywood. (Photo: Berliner Studio)



EMI Music Group exacutives celebrata with Grammy nominees and winners at the company's post-Grammy party at the Hollywood Athletic Club. Shown, from left, are Ashley Newton, co-prasident of Virgin Records America; Eric Nicoli, chairmen of the EMI Group; Astralwerks artist and Grammy nominee Fatboy Slim; Nancy Berry, vice chairman of Virgin Music Group Worldwide; Virgin artist and Grammy winner Lenny Kravitz; Zoe Kravitz; Ken Berry, prasident/CEO of EMI Recorded Music; Capitol artist Jurnee Smollett; end Roy Lott, president/CEO of Capitol Records. (Photo: Berliner Studio)



Arista president/CEO Clive Davis, left, congretuletes Carlos Santane on his outstanding performance at Arista's annual pre-Gremmy party, held Feb. 22 at the Beverly Hills Hotel in Los Angeles. Arista artist Whitney Houston elso performed et tha event. (Photo: Steve Granitz)



Erykah Bedu was all smiles efter sharing the best rap performance by e duo or group eward with the Roots, for "You Got Me." Badu also performed on the show with Diana Krall and George Benson.



Shown at the Warner Music Group post-Grammy party at the Dorothy Chandler Pavilion at tha Los Angeles Music Center, from left, ara Time Warnar president Dick Parsons, 143 Records chairman/Warner Music Group senior VP David Foster, Elektre Entertainment chairman/CEO Sylvie Rhona, Warner Music Group chairman/CEO Roger Ames, WEA Inc. chairman/CEO Dave Mount, Warner Bros. Records Inc. president Phil Quartarero (front), Atlantic Group co-chairman/co-CEO Vel Azzoli, Warner Bros. Records Inc. chairman/CEO Russ Thyret, Time Warner chairman/CEO Jerry Levin, Warner/Chappell Music chairman/CEO Les Bider, and Atlantic Group co-chairman/co-CEO Ahmet Ertegun. (Photo: courtesy of Warner Music Group)



Sarah McLachlan was eglow after collecting the best female pop vocal performance Grammy, for the "Mirrorball" track "I Will Remember You."



Walter Afanasieff took producer of the yaar honors for his work with Marc Anthony, Savage Garden, Babyface, Kenny G, Ricky Martin, and Barbra Streisand.



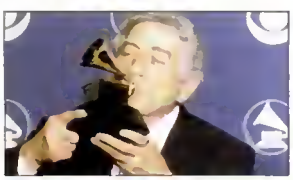
Matchbox 20 vocalist Rob Thomas, left, and Itaal Shur shered song of tha year honors es tha co-euthors of Santana's "Smooth," which elso featured Thomas' lead vocal work.



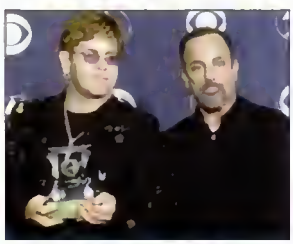
"Jubilant" was the only way to describe Yolanda Adams, who tallied her first Grammy win with "Mountain High . . . Valley Low," tapped as best contemporary soul gospel elbum.



Sting celebretes his Grammy wins in the best male pop vocal performance end best pop album category at the Universal Music Group after-party, held at the Universal Lot in Universal City. At the event, from left, are Ted Field, co-chairman of Interscopa Geffen A&M Records; Sting; Trudie Styler, Sting's wife; Tom Whalley, president of Interscope Geffen A&M Records; Jimmy Iovine, co-chairman, Interscope Gaffan A&M Racords; and Doug Morris, chairman/CEO, Universal Music Group. (Photo: Jeffrey Mayer/Lester Cohen)



Even after eight previous Grammy wins, Tony Bennett's best traditional pop vocal performance win for "Bennett Sings Eilington—Hot & Cool" delighted the veteran singer.



Grammy Legend Award racipient Elton John, left, wes feted during the ceremony by his longtima friend and frequent tourmate Billy Joel.



B.B. King took home the ninth tiny Victrola of his career with a win in the best treditional blues elbum category, leading tha field with "Blues On The Bayou."

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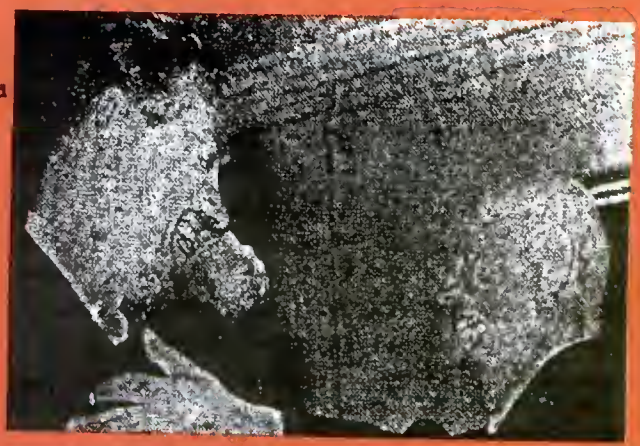




magnified 200x

The Sonic Summit of '63

Unnamed sources provided this photo documenting the exchange of "non-terrestrial" technology that surfaced three decades later as Live365.com's purported "streaming audio"



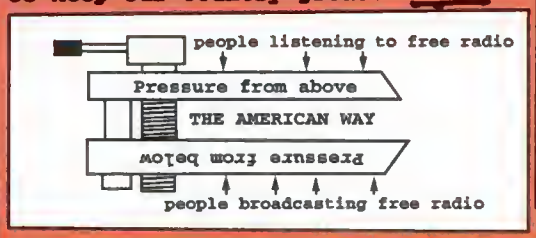
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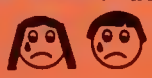
DIstortion 2

"Broadcasting my own free radio allows me to express who I really am." Last time we looked at an American dictionary, there was no "I" in team. You should listen to licensed DJ's and regulated broadcasts just like everyone else. And if that means hearing one boy band too many, it's a small price to pay to keep our country great!



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And The Grammy Winners Are ...

Record of the year: "Smooth," Santana Featuring Rob Thomas, Arista. Producer: Matt Serletic.

Album of the year: "Supernatural," Santana, Arista. Producers: Clive Davis, Carlos Santana.

Song of the year: "Smooth," Itaal Shur, Rob Thomas, songwriters.

Best new artist: Christina Aguilera.

POP

Best female pop vocal performance: "I Will Remember You," Sarah McLachlan, Arista.

Best male pop vocal performance: "Braod New Day," Sting, A&M.

Best pop performance by a duo or group with vocal: "Maria Maria," Santana, Arista.

Best pop collaboration with vocals: "Smooth," Santana Featuring Rob Thomas, Arista.

Best pop instrumental performance: "El Farol," Santana, Arista.

Best dance recording: "Believe," Cher, Warner Bros.

Best pop album: "Brand New Day," Sting, A&M. Producers: Kipper, Sting.

Best traditional pop vocal performance: "Bennett Sings Ellington—Hot & Cool," Tony Bennett, RPM/Columbia.



BUBBA HERNANDEZ OF BRAVE COMBO

ROCK

Best female rock vocal performance: "Sweet Child O' Mine," Sheryl Crow, C2/Sony Music Soundtrax.

Best male rock vocal performance: "Americao Woman," Lenny Kravitz, Maverick.

Best rock performance by a duo or group with vocal: "Put Your Lights On," Santana Featuring Everlast, Arista.

Best hard rock performance: "Whiskey In The Jar," Metallica, Elektra.

Best metal performance: "Iron Man," Black Sabbath, Epic.



KRALL

Best rock instrumental performance: "The Calling," Santana Featuring Eric Clapton, Arista.

Best rock song: "Scar Tissue," Flea, Joho Frusciante, Anthony Kiedis, Chad Smith, songwriters.

Best rock album: "Supernatural," Santana, Arista. Producers: Clive Davis, Carlos Santana.

Best alternative music performance: "Mutations," Beck, DGC.

R&B

Best female R&B vocal performance: "It's Not Right But It's Okay," Whitney Houston, Arista.

Best male R&B vocal performance: "Staying Power," Barry White, Private Music.

Best R&B performance by a duo or group with vocal: "No Scrubs," TLC, LaFace.

Best R&B song: "No Scrubs," Kevin "She'kspere" Briggs, Kaodi Burruss, Tameka Cottle, songwriters.

Best R&B album: "Fanmail," TLC, LaFace. Producer: Dallas Austin.

Best traditional R&B vocal performance: "Staying Power," Barry White, Private Music.



HARRIS

RAP

Best rap solo performance: "My Name Is," Eminem, Aftermath/Interscope.

Best rap performance by a duo or group: "You Got Me," the Roots Featuring Erykah Badu, MCA.

Best rap album: "The Slim Shady LP," Eminem, Aftermath/Interscope. Producers: Jeff Bass, Marky Bass, Eminem.

COUNTRY

Best female country vocal performance: "Man! I Feel Like A Woman!," Shania Twain, Mercury Nashville.

Best male country vocal performance: "Choices," George Jones, Asylum.

Best country performance by a duo or group with vocal: "Ready To Run," Dixie Chicks, Monument and Columbia/Sony Music Soundtrax.

Best country collaboration with vocals: "After The Gold Rush," Emmylou Harris, Linda Ronstadt, Dolly Parton, Asylum.

Best country instrumental performance: "Bob's Breakdowns," Asleep At The Wheel Featuring Tommy Allsup, Floyd Domino, Larry Franklin, Vince Gill, Steve Wariner, Dreamworks Nashville.

Best country song: "Come On Over," Robert John "Mutt" Lange, Shania Twain, songwriters.

Best country album: "Fly," Dixie Chicks, Monument. Producers: Blake Chancey, Paul Worley.

Best bluegrass album: "Ancient Tones," Ricky Skaggs & Keotucky Thunder, Skaggs Family Records.

NEW AGE

Best new age album: "Celtic Solstice," Paul Winter & Friends, Living Music.

JAZZ

Best contemporary jazz performance: "Inside," David Sanborn, Elektra/EEG.

Best jazz vocal performance: "When I Look In Your Eyes," Diana Krall, Verve.

Best jazz instrumental solo: "In Walked Wayoe," Wayne Shorter, Verve.

Best jazz instrumental performance, individual or group: "Like Minds," Gary Burton, Chick Corea, Pat Metheny, Roy Haynes, Dave Holland, Concord Jazz.

Best large jazz ensemble performance: "Serendipity 18," the Bob Florence Limited Edition, MAMA.

Best Latin jazz performance: "Latin Soul," Poncho Sanchez, Concord Picante.

GOSPEL

Best rock gospel album: "Pray," Rebecca St. James, ForeFront.

Best pop/contemporary gospel album: "Speechless," Steven Curtis Chapman, Sparrow.

Best Southern, country, or bluegrass gospel album: "Kennedy Center Homecoming," Bill & Gloria Gaither & Their Homecoming Friends, Spring House Music Group.

Best traditional soul gospel album: "Christmas With Shirley Caesar," Shirley Caesar, Myrrh.

Best contemporary soul gospel album: "Mountain High . . . Valley Low," Yolanda Adams, Elektra/EEG.

Best gospel choir or chorus album: "High & Lifted Up," the Brooklyn Tabernacle Choir (Carol Cymbala, choir director), Atlantic.

LATIN

Best Latin pop performance: "Tiempos," Rubén Blades, Sony Discos.

Best Latin rock/alternative performance: "Resurrection," Chris Perez Band, Hollywood.

Best traditional tropical Latin performance: "Mambo Birdland," Tito Puente, RMM.

Best salsa performance: "Llego . . . Van Van: Van Van Is Here," Los Van Van, Havana Caliente/Atlantic.

Best merengue performance: "Pintame," Elvis Crespo, Sony Tropical.

Best Mexican-American performance: "100 Años De Mariachi," Plácido Domingo, EMI Latin/Saragoza.

Best Tejano performance: "Por Eso Te Amo," Los Palominos, Sony Discos.

BLUES

Best traditional blues album: "Blues On The Bayou," B.B. King, MCA.

Best contemporary blues album: "Take Your Shoes Off," the Robert Cray Band, Rykodisc.



AGUILERA

FOLK

Best traditional folk album: "Press On," June Carter Cash, Risk/Small Hairy Dog.

Best contemporary folk album: "Mule Variations," Tom Waits, Anti/Epitaph.

REGGAE

Best reggae album: "Calling Rastafari," Burning Spear, Heartbeat.

WORLD MUSIC

Best world music album: "Livro," Caetano Veloso, Nonesuch.

POLKA

Best polka album: "Polkasonic," Brave Combo, Cleveland International.



PUENTE

CHILDREN'S

Best musical album for children: "The Adventures Of Elmo In Grouchland," various artists, Sony Wonder. Producer: Andy Hill.

Best spoken word album for children: "Listen To The Storyteller," Wynton Marsalis, Graham Greene, Kate Winslet, Sony Classical. Producers: Steven Epstein, David Frost.

SPOKEN WORD

Best spoken word album: "The Autobiography Of Martin Luther King Jr.," LeVar Burton, Time Warner Audiobooks.

Best spoken comedy album: "Bigger & Blacker," Chris Rock, DreamWorks.

MUSICAL SHOW

Best musical show album: "Annie Get Your Gun" (new Broadway cast), Stephen Ferrera, John McDaniel, producers (Irving Berlin, lyricist and composer), Angel.

FILM/TV/VISUAL MEDIA

Best soundtrack album: "Tarzan," motion picture, Phil Collins, Walt Disney. Phil Collins, Mark Mancina, producers.

Best instrumental composition written for a motion picture, television, or other visual media: "A Bug's Life," motion picture score, Randy Newman, composer, Walt Disney.

Best song written for a motion picture, television, or other visual media: "Beautiful Stranger" (from "Austin Powers: The Spy Who Shagged Me"), Madonna, William Orbit, songwriters (Madonna, artist), Maverick.



BILL WARD OF BLACK SABBATH

COMPOSING/ARRANGING

Best instrumental composition: "Joyful Noise Suite" (from "Joyful Noise: A Tribute To Duke Ellington"), Don Sebesky, composer (Don Sebesky, artist), RCA Victor/BMG Classics.

Best instrumental arrangement: "Chelsea Bridge" (from "Joyful Noise: A Tribute To Duke Ellington"), Don Sebesky, arranger (Don Sebesky, artist), RCA Victor/BMG Classics.

Best instrumental arrangement accompanying vocalist(s): "Lonely Town" (from "The Art Of The Song"), Alan Broadbent, arranger (Charlie Haden Quartet West Featuring Shirley Horn, artists), Verve.

PACKAGING

Best package: "Ride With Bob," Ray Beoson, Buddy Jackson, art directors (Asleep At The Wheel, artist), DreamWorks Nashville.

Best paekage, boxed: "Miles Davis—The Complete Bitches Brew Sessions," Ron Jaramillo, Arnold Levine, art directors (Miles Davis, artist), Columbia/Legacy.



BLADES

ALBUM NOTES

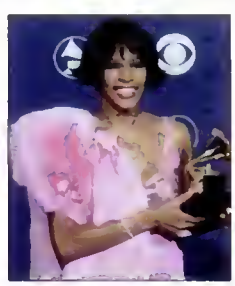
Best album notes: "John Coltrane—The Classic Quartet—Complete Impulse! Studio Recordings," Bob Blumenthal, album notes writer (John Coltrane, artist), Impulse!.

HISTORICAL

Best historical album: "The Duke Ellington Centennial Edition—The Complete RCA Victor Recordings (1927-1973)," Orrin Keepnews, Steveo Lasker, compilatioo producers (Duke Ellington, artist), RCA Victor/BMG Classics.

PRODUCTION

Best engineered album: "When I Look Io Your Eyes," Diana Krall, Verve. Engineer: Al Schmitt.



HOUSTON

PRODUCER, NONCLASSICAL

Producer of the year: Walter Afanasieff.

REMIXER

Remixer of the year: Club 69 (Peter Rauhofer).

CLASSICAL

Best engineered album: "Stravinsky: Firebird; The Rite Of Spring; Perséphone," Markus Heiland, engineer (Michael Tilson Thomas, conductor), RCA Victor Red Seal.

Producer of the year: Adam Abeshouse.

Best album: "Stravinsky: Firebird; The Rite Of Spring; Perséphone," Michael Tilson Thomas, conductor; Andreas Neubronner, producer (Vance George, Sharon J. Paul, Joyce Keil, choir directors; Stuart Neill, tenor; Ragazzi, the Peninsula Boys Chorus; San Francisco Symphony Chorus; San Francisco Girls Chorus; Stephanie Cosserat, narrator; San Francisco Symphony), RCA Victor Red Seal.

Best orchestral performance: "Stravinsky: Firebird; The Rite Of Spring; Perséphone," Michael Tilson Thomas, conductor (Joyce Keil, Sharon J. Paul, choir directors; Stuart Neill, tenor; Ragazzi, the Peninsula Boys Chorus; San Francisco Symphony Chorus; San Francisco Girls Chorus; Stephanie Cosserat, narrator; San Francisco Symphony), RCA Victor Red Seal.

Best opera recording: "Stravinsky: The Rake's Progress," John Eliot Gardiner, cooductor; Ian Bostridge; Bryn Terfel; Anne Sofie voo Otter; Deborah York; Nicholas Parker, producer (Monteverdi Chorus; London Symphony Orchestra), Deutsche Grammophon.

Best choral performance: "Britten: War Requiem," Robert Shafer, conductor; Joan McFarland, Betty Scott, choir directors (Richard Clement, tenor; Christine Goerke, soprano; Richard Stilwell, baritone; Maryland Boys Chorus; Shenandoah Conservatory Chorus; the Washington Chorus; the Washington Orchestra), the Washington Chorus.

Best instrumental soloist(s) performance (with orchestra): "Prokofiev: Piano Concertos Nos. 1 & 3/Bartók: Piano Concerto No. 3," Martha Argerich, piano; Charles Dutoit, conductor (Orchestra Symphonique De Montréal), EMI Classics.

Best instrumental soloist performance (without orchestra): "Shostakovich: 24 Preludes & Fugues, Op. 87," Vladimir Ashkenazy, piano, Decca.

Best chamber music performance: "Beethoven: The Violin Sonatas (Nos. 1-3, Op. 12; Nos. 1-3, Op. 30; "Spring" Sonata, Etc.)," Anne-Sophie Mutter, violin; Lambert Orkis, piaoo, Deutsche Grammophon.

Best small ensemble performance (with or without conductor): "Colors Of Love (Works Of Thomas, Stucky, Tavener, Rands, Etc.)," Chanticleer; Joseph Jennings, conductor; Teldec Classics International.

Best classical vocal performance: "Mahler: Des Knaben Wunderhorn," Thomas Quasthoff, baritone; Anne Sofie von Otter, mezzo-soprano (Claudio Abbado, conductor; Berliner Philharmonisches Orchester), Deutsche Grammophon.

Best classical contemporary composition: "Boulez: Répons," Pierre Boulez, composer (Vincent Bauer, vibraphone; Florent Boffard, piano; Pierre Boulez, conductor; Frédérique Cambreling, harp; Michel Cerutti, cimbalom; Daniel Ciampolioi, xylophone, glockenspiel; Ensemble InterContemporain; Andrew Gerzso, electro-acoustic realization; Dimitri Vassilakis, piano), track from Boulez: Répons (Répons; Dialogue De L'ombre double), Deutsche Grammophon.

Best classical crossover album: "Schickele: Hornsmoke (Piano Concerto No. 2 In F Major "Ole"; Brass Calendar; Hornsmoke—A Horse Opera)," the Chestnut Brass Company; Peter Schickele, piano, narrator (Cynthia Carr, horn), Newport Classic.

MUSIC VIDEO

Best shortform music video: "Freak On A Leash," Korn, Immortal/Epic. Terry Fitzgerald, Bart Lipton, producers, Jonathan Dayton, Valerie Faris, Todd McFarlane, Graham Morris, directors.

Best longform music video: "Band Of Gypsys—Live At Fillmore East," Jimi Hendrix, MCA/Experience Hendrix. Neil Aspinall, Chips Chipperfield, producers, Bob Smeaton, director.



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Do Awards Shine Beyond U.S.?

BY PAUL SEXTON

LONDON—The international industry conaensus about the gleaming Grammy statuette is that it loses a little of its luster in transit.

Major players in some of the world's biggest music markets express the view that the venerable awards, for all their familiarity within the global industry, do not travel as well as they might.

Many perceive that public awareness of the Grammys trails not only behind that of local music award institutions but of other American arts events, notably the Oscars.

The National Academy of Recording Arts and Sciences employs New Jersey-based syndication company Alfred Haber to sell the show, in a portfolio that also includes the Oscars and other U.S. perennials, such as the Golden Globea. However, observers detect a lack of investment by organizers to increase the Grammys' international profile, which in turn limits retail and media commitment and hampers the ability of the awards to shift serious unita for winners and nominees.

Additionally, the ever-increasing international media acceptance of other ceremonies, notably the MTV Europe Awards and the Billboard Music Awards, is making for a cramped marketplace.

In the U.K., the event is not screened live, but national public broadcaster the BBC will air a 90-minute edit of this year's show three nights after the event, at 11.40 p.m. on Saturday (26). The BBC has also committed to a special edition of its teen-oriented "O Zone" show dedicated to the Grammys the following week. But Trevor Dann, head of BBC Music Entertainment, who buys the show and has also championed other U.S. events, such as the Country Music Assn. (CMA) Awards on the network, believes that their impact on the industry as a whole should be greater.

"It's a pity that the organization hasn't worked harder to develop the international reputation of the Grammys," he says, "because that'a what's needed. It's like [corresponding U.K. industry event] the Brits or anything else: The more money you put into it, the more you get out.

"But the big thing this year is that it's before the Brits [the U.K. event haa been moved back this year to March 3], which ought to make a massive difference to the profile of the event," he continues. "Instead of being, 'So-and-so won a Brit, now they've won a Grammy,' it ought to be other way around. At the BBC, we're very pleased with this." The Brits are screened by rival national broadcaster the ITV Network.

"We tend to put a Grammy [winners] rack in every store, but that's from our own initiative. We don't get any label support," says Elspeth Thomson, marketing director for Tower Records in the U.K. "There will always be a slight increase in sales, but customer awareness of the Grammys is supremely marginal." She adds, "This year, the only possible exception is Santana, but I suspect that will do better anyway because of the record company's efforts."

Indeed, the most prominent nominee at this year's event is already having that status underscored by his record company. Renewed European trade press advertising bought by Arista for Santana's "Supernatural" album prominently mentions the guitarist's 10 Grammy nominations in the artist's—and the record'a—liat of achievements.

Those multiple nods have been a factor in the album'a international achievements in recent weeks, which saw it climb to No. 1 in Germany and to the peak of Music & Media's European Top 100 Albums chart in the Feb. 12 issue.

In Japan, this year's Grammys were due to be broadcast live, as they are every year, by Japan Satellite Broadcasting (aka WOWOW), at 9 a.m. Feb. 24 Japan time and on tape at 9 p.m. the same day, with Japanese commentary and translation included.

Kei Nishimura, GM of the president'a office at Toshiba-EMI, notes that U.S.-based awards have had less and less influence in the Japanese market over the past several years, mainly because of the declining popularity of American repertoire in Japan. He says the last time the Grammys had a major effect on an artist's sales, in his experience, was after Bonnie Raitt's four-award triumph at the 1990 ceremony.



'It's a pity that the organization hasn't worked harder to develop the international reputation of the Grammys'

—Trevor Dann—

That success helped hike Raitt's standing in other markets too: For example, two months after her quadruple victory, "Nick Of Time" (Capitol) became her first-ever U.K. chart entry, although it atill didn't manage to crack the top 50.

Last year, when Ruffhouae/Columbia's Lauryn Hill went home with five Grammys, her reputation outside the U.S. waa already secured, but on other occasiona, the awards have made a more obvioua contribution to a U.S. artist's overseas standing. James Taylor's 1998 success via his Columbia album "Hourglass" prompted both the media and public to reappraise the veteran artist, amplifying interest in the record and leading to his biggest-ever European tour last summer.

In Auatralia, national network Seven shows the Grammys annually through a prime-time delayed telecast, whicb generally brings in an audience of about 1.7 million. Tim Prescott, managing director of BMG Australia, says a win this year would guarantee a 20% sales rise for nominated BMG acts Santana and TLC. Their nominations, he says, "give the releases an added credibility and profile."

BMG already has plans to maximize the Grammy exposure. Clearly in a confident mood, Prescott says, "After the Grammys, we'll roll out a marketing campaign tagging their wins."

The publicity surrounding the nominations had a visible effect on the Australian profile of another nominated act, Motown's Brian McKnight. The label credits McKnight's nomination as the major factor in a swift pick up for his "Back At One" single, which sold around 5,000 copies in four days after the nominations were announced. "Normally," reports a Universal Australia spokesperson, "we'd expect that quantity to last at least two weeks at retail."

Impact from the Grammya can also come via the printed word. In Scandinavia, the most popular awards shows are the local ones: Grammisgalan in Sweden, Dansk Grammy in Denmark, and Spellemannprisen and Hitawards in Norway, with substantial coverage for the World Music Awards and the Billboard Music Awards. But though the U.S. Grammys are not screened in Sweden, there can be some commercial effect from press coverage of the event.

Lars Brask, music buyer at 71-store hypermarket chain Åhlens, the biggest music retailer in Sweden, says, "If an artist takes multiple prizes, it's usually covered by the newspapers here, and then it can have a commercial effect." Noting the recent Swedish TV coverage of the CMA Awards, Brask adds, "If the time slot [11 p.m.] had been different, then I think we could have seen a sales increase for Shania Twain and the Dixie Chicks, but the awards were on too late in the evening."

Jeremy Lascelles, managing director of the music division of the Chrysalis Group in the U.K., says the Grammys "will only have [international] impact if record companies use them as a marketing tool. But they don't bave anything like the impact of the Oscars." He believes the scale of the event and fine detail of the categories—he jokingly suggests a "best left-handed engineer award"—coupled with the unfamiliarity of some artists and genrea are bewildering to foreigners.

"There are too many obscure, indecipherable categories to a European audience," says Lascelles. "Something like the CMAs are such a specific thing, people get it, but the Grammys have woven a web of obscurity. We're also in danger of being 'award-ceremonied out'—there are so many. Every magazine has one; every TV show has one."

The Major International Awards Shows

GERMANY

Echo Awards: Established 1991. Broadcast nationally on public TV ARD. TV audience not published. Not syndicated internationally. This year's show is on March 9.

U.K.

Brit Awards: Established 1977; annual since 1982. Broadcast on day following ceremony on national commercial ITV network. The audience for 1999's show was 9.1 million. Syndicated internationally by Eagle Rock Entertainment; more than 100 markets sold in 1999. This year's show is on March 3.

JAPAN

Japan Gold Disc Awards: Now in 15th year. Broadcast live on NHK (Japan Broadcasting Corp.) and Broadcast Satellite Channel 1. The taped version on NHK's main terrestrial Channel 1 achieved a 7%-8% audience share for 1999's show. This year's show is in mid-March.

Record Taisho (*taisho* means "big prize"): Now in 42nd year. Broadcast live every Dec. 31 on Tokyo Broadcasting System. The audience share for 1999's show was 14.1%.

AUSTRALIA

ARIA Awards: Now in 14th year. Broadcast on day following ceremony on national terrestrial Channel 10 Network, also screened on pay-TV station Channel V's Australian service on the night of the show. Audience for each of last two years' shows was around 1.8 million. This year's show will be during the first week in October.

SWEDEN

Grammisgalan: Established 1969. Broadcast nationally on commercial station TV4. Total audience for 1999 show (two parts) was 2.58 million. Available via cable/satellite in the rest of Scandinavia. This year's show was Feb. 14.

GRAMMY AWARDS

The Month's Festivities

BY JILL PESSELNICK

LOS ANGELES—While international attention was focused on the Feb 23 Grammy Awards, the National Academy of Recording Arts and Sciences (NARAS) also highlighted the local arts community with the second Grammy Fest, a monthfong series of more than 50 cultural events.

Michael Greene, NARAS president/CEO, promised last year that the Grammy Fest would return in 2000. He says, "One of the things that was so amazing last year was to watch theater companies, dance companies, and cultural heritage organizations come together when the eyes of the world are focused here at Grammy time I think people in Southern California get so tired of having the culture maligned by East Coast arts organizations "

NARAS invited cultural groups ranging from the ValleyAires Barbershop Chorus to the Los Angeles Opera to affiliate their music-refated events with Grammy Fest; it offered the organizations partial financing, grant funds, or the use of the NARAS logo.

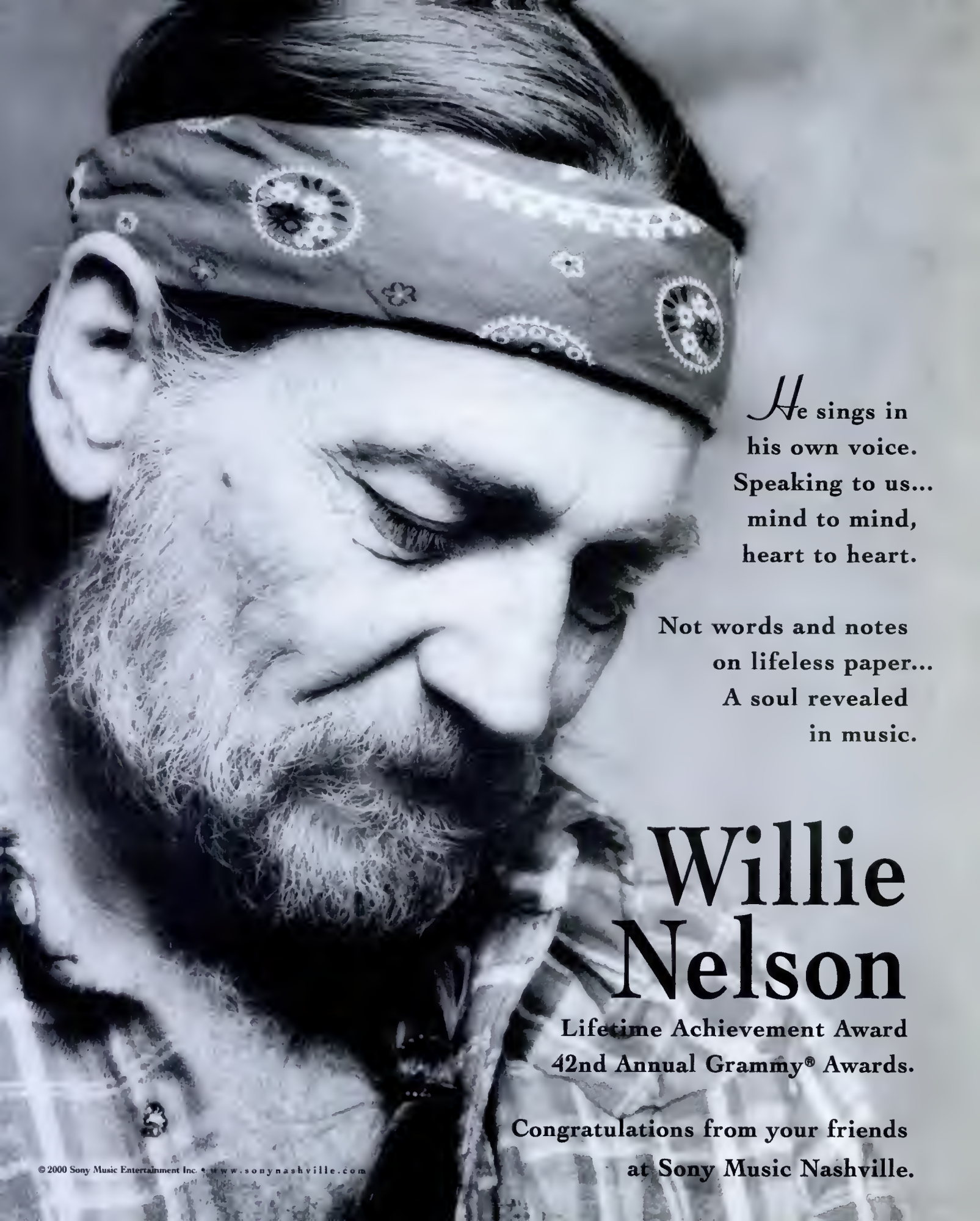
Fest events, including concerts, screenings, and workshops, "served as a unique way to cross-pollinate the cultural scene of Southern California," Greene says. "Grammy Fest helps the chambers of commerce and the visitors and convention bureaus."

The fest also encompassed NARAS staples such as the MusiCares Person of the Year Tribute dinner, honoring Elton John this year, and musical education programs such as the Grammy Concert Series for Children and Grammy in the Schools.

The academy distributed $40,000 in grant funds to seven Los Angeles organizations—the Autry Museum of Western Heritage, the Los Angeles County Museum of Art Film Series, the Jazz Bakery, the Los Angeles Chamber Orchestra, the Southern California Blues Society, the UCLA Center for the Performing Arts, and the William Grant Still Center.

In addition to the grant, the Jazz Bakery received partial funding for a series of four Grammy Jazz Jam concerts, which were scheduled on three consecutive Monday evenings from Jan. 31-Feb. 21 and on Feb. 20. Ruth Price, founder, president, and artistic director for the Jazz Bakery, says, "We received the sheer goodwill of the academy. It's almost impossible to get people out of their homes on Mondays, and we've had huge audiences. This has given us the opportunity to make people aware of us."

Though Grammy Fest has only been implemented in the Los Angeles community thus far, if the Grammys move back to New York, Greene makes this assurance: "Wherever the host city is, the Grammy Fest will go."



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'Third World Cop' Revisits Reggae

Ryko Palm Soundtrack Brings Latin, Hip-Hop Sound To Classics

BY ELENA OUMANO

The 1972 film "The Harder They Come" stripped away the superficial image of Jamaica as a sandy playground to reveal the heart of an impoverished post-colonial nation. The movie's soundtrack introduced millions to that island's rich musical genius.

The feature film "Third World Cop" and its accompanying soundtrack—which bowed Feb. 22—bring that portrait up to speed with the "struggle a yard," circa 2000. The film debuts April 21 in U.S. theaters via Ryko Palm (formerly Palm Pictures).

Like "Harder," "Third World's" soundtrack and film were made entirely in Jamaica by Jamaicans, and like the cult classic, the connection between sound and image is taut and vigorous.

The movie stars Paul Campbell as a Kingston cop torn between his oath and his ghetto roots, Carl Bradshaw ("Harder's" unforgettable antagonist) as a chillingly implacable ghetto don, and Mark Danvers (featured in "Dancehall Queen," the former Palm Pictures' debut digital feature). "Third World" is directed by Chris Browne, produced by Carolyn Pfeiffer, and co-executive-produced by Palm founder Chris Blackwell; its tale of searing personal upheaval parallels deep and shadowy social conflicts that play out not only throughout Jamaica but all over the world.

The soundtrack, produced by the renowned "riddim twins," drummer Sly Dunbar and bassist Robbie Shakespeare, and executive-produced by Maxine Stowe, reflects the film's urgency, drama, and manic humor, as well as the universality of its themes.

Its 13 muscular tracks are faithful to contemporary Jamaica's day-to-day rhythms—the syncopated beats of digital reggae dancehall—but the set takes the Jamaican dancehall to an international level by topping that riddim with heavy hip-hop, electronica, and Latin influences.

"We merged a lot of different instrumentations on top of dancehall, like Latin and hip-hop, but it's still dancehall," says Dunbar. "We keep on trying to pull new people into the music."

And just as the film's modern-day conflicts imply their origins are in Jamaica's history, the soundtrack puts fresh spins on reggae with new versions of Junior Murvin's "Police And Thieves" (sung by Luciano), Ini Kamoze's "Call The Police" (rap/DJ performance by the Marley Brothers), and Red Dragon's revamp of his '80s hit "We Run Tings," which is the set's first single. The funk of Kool & the Gang's "Jungle Boogie" becomes "Dungle Boogie," a Beenie Man-led, techno-infused homage to a hardcore Kingston district.



SLY AND ROBBIE

"This is a great time for a reggae album to come out," observes Ryko Palm product manager Rob Watts. "The importance of Jamaican music is evident more than ever with the resurgence of Bob Marley. This collection of music is a truly great album that will be as familiar to the reggae fan as to more urban club and dance music fans."

Four mixes of "We Run Tings" went out on a 12-inch white label to record pools, DJs, and commercial and crossover mix radio Feb. 24. "We're working from the street up, building core market awareness very aggressively in Caribbean communities," says Watts. "Street teams, high schools, restaurants, hair and nail salons, and other hangouts in about eight national markets will distribute postcards, stickers, videos, mixed tapes, and other products.

"Air Jamaica will run the movie's trailer on its in-flight system and a soundtrack sampler hosted by Carl Bradshaw on an audio channel," Watts adds. "It's a very grass-roots project; we're not relying on too much over-the-top hype."

College, noncommercial reggae, and Caribbean radio get the album on street date, with commercial and crossover receiving it sometime later. "We want to work the single first," Watts explains.

A commercial 12-inch vinyl single, featuring two "Dungle Boogie" mixes on the A side and "We Run Tings" and Innocent Crew's "Papers" on the B side, went out to key indie retailers nationally Feb. 1.

"When the movie opens, we'll do in-store promotions for the movie and soundtrack," says Watts. "All our marketing efforts weld together the film and soundtrack, and we're working closely with our theatrical distribution division."

A Web site, www.thirdworldcop.com, went up in the fourth quarter of last year and will soon offer a downloadable track. A contest is also planned to coincide with the movie's release.

"The 'Third World Cop' soundtrack is an important record coming from the Caribbean music industry, because this album reinforces the established fact that the Caribbean is a major international creative and cultural source for both music and film," says Donovan Williams, independent label and distribution manager for Queens, N.Y.-based distributor/retail outlet VP Records.

Lullaby Baxter Trio Debuts On Atlantic

BY CARLA HAY

NEW YORK—Ask people to describe the Lullaby Baxter Trio's music, and you probably won't get the same response twice. That's because the Montreal-based act incorporates a potpourri of styles, including neo-jazz, lounge music, rock, and folk. That eclectic mix is showcased on the Lullaby Baxter Trio's debut album, "Capable Egg."



LULLABY BAXTER

The album, which was released Feb. 22 on Warner Music in Canada, is due for a U.S. release March 7 on Atlantic Records. Atlantic Records' international affiliates will release the album in other territories, including March 7 in France and March 20 in the U.K.

The act's lead singer, Lullaby Baxter, says that getting a record deal happened almost by accident.

"It just happened out of nowhere, and it just plopped in my lap," says the chanteuse, whose real name is Angelina Teresa Iapaolo. "I never really sang a lot before I got signed. Someone asked me to sing jazz standards at this club in town. So I sang a few songs, I loved it, and I got addicted to performing. A friend of mine gave me a guitar. I started playing and started writing songs. We didn't know anything about record deals."

Baxter (whose stage name was inspired by the Jack Lemmon character in the 1960 film "The Apartment") eventually recorded a demo with guitarist Mike King and bass player Tom Small. Her sister, a jazz singer in New York, gave the demo to Atlantic Records staff producer Yves Beauvais, known for his alternative work with Olu Dara and Cyrus Chestnut. Beauvais immediately signed the Lullaby Baxter Trio and produced "Capable Egg."

As for how she describes the music on the album, Baxter comments, "I saw a review for the album, and the writer described it as 'spacey, bittersweet cocktail confections.' Another description I like is that it 'evokes nostalgia for a time that's never existed.'"

Baxter's songs are published by Workin' Girl Music (BMI).

Because of the hard-to-categorize nature of the music, executives at Warner and Atlantic say that they are letting media coverage and word of mouth lead the way for "Capable Egg."

Atlantic Records VP of associated labels Steve DeBrow says of the album, "We feel it's a really special record. It's not an easy record to format. The press is our lead: We're going to have articles in Alternative Press, Pulse!, Mademoiselle.

"Musically, this is diverse, so there's a lot of territory to cover," DeBrow adds. "We went to jazz, alternative, and gay press for this record. There's a sense of humor and wittiness on this record that we think the gay audience would go for. We also hired Strong Media, an indie marketing company, to promote the record through lifestyle mailings to cafes, coffee shops, and fashion

(Continued on page 37)

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WMRQ - Hartford

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WJBX - Ft. Myers-Top Story on 11:00 News

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KMTT - Seattle
WRAT - South Jersey

Causing An Overall Stir
KLOS - The Mark and Bryan Show
WMRQ - Hartford-"One spin top ten phones, three spins top five phones, six spins number one phones!"

Reed Offers 'Ecstasy' On Reprise

Release Coincides With Collected Lyrics & Wilson Project

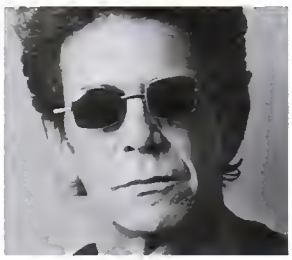
BY JIM BESSMAN

NEW YORK—Lou Reed's new album, "Ecstasy," comes out at a time of maximum activity for the celebrated rock singer/songwriter.

The April 4 Reprise Records release follows the just-published Hyperion Books "Pass Thru Fire—The Collected Lyrics," a hefty 469-page hardcover compilation of Reed's words from his 1967 "The Velvet Underground & Nico" beginning to the current disc. And as Reed prepares to appear in support of both titles, he's in Hamburg debuting "Poe-try," his latest collaboration with Robert Wilson, as well as continuing his photography pursuits, which netted a special guest exhibitor slot at last year's "EXTRAetORDINAIRE" photo show at the Printemps de Cahors in Paris.

But "Ecstasy" is now the focus of Reed's energies, as he proclaims the recording to be his best ever.

"It's the culmination of so many ideas that really come together," says Reed—so many, in fact, that he crammed "Ecstasy" to the max. "There's only a few seconds [of CD capacity] left. We ended up using every last drop of time."



REED

Indeed, the 14-track disc features the whopping "Like A Possum," which clocks in at 18:03.

"I don't always do 18-minute cuts—as you might have noticed," says Reed, who publishes though Lou Reed Music (BMI), administered by EMI Blackwood Music Inc. "The last one was 'Sister Ray' [1967] with the Velvet Underground. But it's something I'd been working on a while and really went for it, then followed it with "Rogue," which is one minute—just in case people think I only write long."

That's one minute, one second, to be exact. But back to the epic "Like A Possum," which boasts a typically gritty New York Reed lyric.

" 'I've got a hole in my heart the size of a truck. It won't be filled by a one-night fuck,' " recites Reed. "A little country & western for West Siders."

Musically, the song features a droning guitar sound that is key to the album. "That's the way those guitars sound," says Reed, himself a guitarist who is joined by guitarist

(Continued on page 30)



Waking The Dead. Elektra quartet the Deadlights is rehearsing for a tour in support of its eponymous disc, which went to retail Feb. 22. The hard-rock outfit is expected to be on the road well into the summer. The album was produced by Sylvia Massey, and its first single is "Sweet Oblivion," which shipped to radio on Feb. 15. Pictured, from left, are band members Duke, Billy Roan, Jerry Montano, and Jim Falcone.

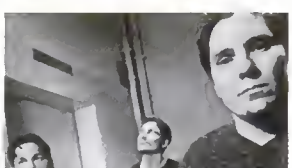
MCA Takes It Slow And Steady In Developing Zoppi's Debut Set

BY LARRY FLICK

NEW YORK—MCA is aiming to follow a classic route of artist development with Zoppi's debut, "Suspended."

"Everything about this project is old-fashioned," says Gary Ashley, VP of A&R at the label.

The process in creating the set, which comes to stores March 28, started last year when Ashley heard a rough demo of material by Bob Zoppi, a Sacramento, Calif., singer/tunesmith. The artist had been playing in clubs with his band, which consists of brothers Rick and Paul Vogelsang.



ZOPPI

"There was something interesting in their music, so we decided to take six months and gradually develop their music," Ashley says. "It was quite refreshing, actually. It wasn't the now-standard case of tweaking a finished album or dealing with competitive bidding. We simply came together and developed the project in a thoroughly organic style."

And that's precisely how Zoppi wanted things to proceed. "I didn't want to rush through things. If the songs are good, people will eventually hear them," he says.

Ashley and Zoppi enlisted famed producer Matthew Wilder to helm the album.

"Matt is such a musical guy," says Zoppi. "We were on the same page throughout. This album turned out exactly the way we wanted it to. I think we covered everything, in terms of dynamics."

That spirit of harmony certainly comes across on "Suspended," which kicks off with "Feel Love," a visceral tune with tight harmonies and a lead vocal that borrows from the rhythmic complexity of rap.

The band members chose to explore all musical avenues open to them, from the dry acoustic-flavored wit of "Suspended" and the Beatles-esque "Ashamed" to the choral harmonies of "Distorted Views" and "What You Get."

"All my songs are derived from real-life situations," says Zoppi. "I cannot write fictional lyrics." He says that applies in particular to the set's first single, "One Sun," which offers a poignant look at his early struggles with his father.

The band is currently rehearsing for a series of showcases throughout the U.S. A full club tour is being eyed for late spring/early summer.

"One step at a time, we're going to turn people on to what we all think is a very special piece of music," Ashley says.

Henley Gets To Heart Of Matter On VH1's 'Storytellers'; Pumpkins Headed To Court



by Melinda Newman

TALL TALES: If there were ever an artist tailor-made for VH1's "Storytellers," it's **Don Henley**. Henley, whose new album "Inside Job" comes out on Warner Bros. May 23, previewed a number of cuts from the new project and performed some of his past hits during the Feb. 19 taping for the cable program.

Three of the four songs showcased from "Inside Job," Henley's first solo album in 11 years, clearly reflect the changes Henley has gone through since 1989's "The End Of The Innocence," including getting married and becoming a father. Tops among the three was "For My Wedding," written by **Larry John McNally**. The beautiful song, sung from the groom's point of view, is an unsentimental prayer of sorts, asking that the husband and his wife-to-be somehow be the couple that beats the odds and stays together.

Henley's softer side, admittedly one he hasn't often shown on disc, also peeked through on "Taking You Home," a song written, and ultimately rejected, for the "Double Jeopardy" soundtrack that was inspired by bringing his child home from the hospital, and "Everything Is Different Now," about the power of love and how it's changed him.

While the objects of his songs may have changed, Henley notes that the tunes mine the same questions he has often addressed in his music: "What is love? What is community? What is commitment? What is home?" he said. "I haven't figured it out, and I hope I don't for a while, because I still have to make a living."

While it was wonderful to get a glimpse at the new material, the highlight was Henley's reinterpretation of a number of hits, including a haunting, spare reading of "Boys Of Summer" and a poetic, wise performance of "Heart Of The Matter," which Henley said was probably his favorite song he'd penned, adding, "it took me 42 years to write that song, to become enough of a man to write it."

Henley made no secret of how irked he was by VH1's mandate that he include **Eagles** material by doing a version of "Life In The Fast Lane" that really defied description and is best left a secret until the show airs. A broadcast date is still to be set.

SMASHING SUIT: **The Smashing Pumpkins** have sued **Sharon Osbourne** and her L.A.-based management company, alleging breach of contract, breach of fiduciary duty, and fraud. The suit, filed Feb. 22 in California Superior Court in L.A., claims that Osbourne, wife and manager of **Ozzy Osbourne**, "reneged without notice or any warning" on an Oct. 4, 1999, agreement to manage the top-selling Chicago-based modern rock act in "a calculated, vindictive attempt to damage the group both emotionally and professionally." The suit also alleges that Osbourne induced the band's tour accountant/manager to quit on the eve of a European tour and that she refused to return a $150,000 advance she "misappropriated" from the group. The suit seeks general damages plus punitive and exemplary damages to be determined at trial. Osbourne could not be reached for comment at deadline.

In other Pumpkins news, leader **Billy Corgan** told Reuters that the group had fulfilled its contractual obligation to Virgin with the release of its new album, "Macbina/The Machines Of God," which comes out Tuesday (29). He adds that the group may resign with Virgin.

The group's relationship with the label has certainly ebbed and flowed over the years. In October 1997, the group attempted to leave the label, citing a California law that allows personal contracts to last only seven years. Virgin countersued, and the whole thing was settled out of court with the group remaining on the label.

A company representative says, "It's our policy that we don't comment on artists' contracts, but we have the utmost respect for Billy and the Pumpkins, and we hope for a continuing successful relationship for many years to come."

STUFF: **Queen Latifah, George Michael,** and **Whoopi Goldberg** have been added to the list of performers for the April 29 Human Rights Campaign concert at RFK Stadium in Washington, D.C. Organizers are also talking to **Cher** and her daughter **Chastity**. Among the already-announced performers are **Garth Brooks, Melissa Etheridge,** and the **Pet Shop Boys** . . . **Brian Eno, DJ Lethal, Steve Earle, Steve Lillywhite,** and **George Massenburg** have joined the advisory board of garageband.com. **Sir George Martin** was previously named chairman of the advisory board for the Web site launched in September by ex-**Talking Heads** member **Jerry Harrison** and industry vet **Tom Zito**. The site highlights emerging unsigned acts.

Assistance in preparing this column was provided by Chris Morris in Los Angeles.

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Arhoolie Raises Savoy-Doucet's 'Rooster'

BY JIM BESSMAN

NEW YORK—One of the most traditional modern Cajun bands brings its music half a two-step forward with the Savoy-Doucet Cajun Band's fourth Arhoolie album, "Sam's Big Rooster (Le Gros Guime A Sam)."

The March 28 release, like most Cajun product, contains reworkings of traditional Cajun fare like "Alton's Two-Step," which ace accordion maker and player Marc Savoy first heard at a party when he was 12. But Savoy also wrote or co-wrote eight new songs on the disc, though he hastens to note that they were well within the bounds of the Cajun traditions that he so fiercely protects.

"I guess I know the formula to make music commercial, but I have too much respect, pride, and caring about this part of me—this music—to do that," says Savoy. "I have to live with this guy Marc Savoy and want to remain at peace with him, so I do what I like and grew up with—which comes from the heart instead of the pocketbook."

Savoy's title-track original, notes his wife and group guitarist Ann Savoy, is a double-entendre tying in with the rural south Louisiana Cajun lifestyle.

"He uses the image of a rooster to represent a certain type of man," she says, interpreting the song's spoken Cajun French lyrics. "If the rooster's not doing the job in the henhouse 'making the chickens want to jump up and down,' he's put in the gumbo."

The earthiness of the song, which is based on the famed red rooster belonging to a farmer neighbor of Marc's mother, is characteristic of Cajun music, continues Ann.

"Cajuns are very earthy people, and a lot of their lives and humor and metaphors are based on natural things like animals and nature," she says. "Marc feels people can learn a lot by watching animals and likes to keep his music natural to the point, as he likes to say, where he could take all his clothes off and get on all fours and play like that. He doesn't want anything to get in the way of the music, so we try hard to keep it unaffected and tell real stories about life in Louisiana."

Melodically, "Sam's Big Rooster" is a totally traditional Cajun two-step, notes Ann, and it's distinguished, too, by Marc's authentic Cajun French.

"It's pure and not corrupted by Anglicisms—which is unusual for someone his age [58]," she says. "But he was raised by his grandparents and has a whole way of seeing everything and living like a person who's a lot older. It's a dying breed and why he's such a rare jewel."

Ann also wrote material for the album—via the couple's Bug-administered Tradition Music Co. (BMI)—as did the group's fiddler Michael Doucet, who is best known as the front man of the Grammy-winning Cajun band BeauSoleil. But it's Marc's songs that have retsiler and radio programmer Todd Ortego so excited.



SAVOY-DOUCET CAJUN BAND

"We know he knows how to play them and that they'll have some integrity instead of just being country songs redone in French—which most Cajun music seems to be these days," says Ortego, owner of the Music Machine store in Eunice and co-host of "The Swamp & Roll Show" and "The Front Porch" south Louisiana music programs on KJJB Eunice and Internet station LouisianaRadio.com. "Savoy-Doucet is the perfect group for someone who wants real Cajun music without bells and whistles," he says. "Accept no imitations."

"Sam's Big Rooster" was self-produced and recorded at Studio Savoy Faire, a small outdoor kitchen at the Savoy homestead in the back of Marc's parents' home, where he attended many Cajun *fais do-do* dance parties as a child. The room has recently been converted into a studio by eldest son Joel Savoy, who also plays fiddle on several tracks.

"It's as close to live as we could possibly get and was the most fun

(Continued on page 34)

Billboard. **MARCH 4, 2000**

Top New Age Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◄ NO. 1 ►	
1	1	21	**PLAINS** ● WINDHAM HILL 11465 — 19 weeks at No. 1	GEORGE WINSTON
2	2	56	**DESTINY** ● WINDHAM HILL 11396	JIM BRICKMAN
3	3	45	**LOVE SONGS** PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
4	4	50	**MANNHEIM STEAMROLLER MEETS THE MOUSE** AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
(5)	9	3	**EAST OF THE MOON** DECCA 466967/UNIVERSAL	DAVID LANZ
(6)	11	4	**THE JOURNEY-THE aEST OF ADIEMUS** OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
7	7	72	**FORaIDDEN DREAMS** BMG SPECIAL PRODUCTS 44801	YANNI
8	5	26	**25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
9	6	6	**RIVER OF STARS** REAL MUSIC 8802	2002
10	10	44	**DAWN OF A NEW CENTURY** PHILIPS 538838	SECRET GARDEN
11	8	18	**WHISPER TO THE WILD WATER** WORD 63659/EPIC	MAIRE BRENNAN
12	12	100	**ALL THE SEASONS OF GEORGE WINSTON** WINDHAM HILL 11266	GEORGE WINSTON
(13)	16	23	**WINTER LIGHT** PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
(14)	15	55	**ONE WORLD** GTSP 559673	JOHN TESH
15	14	30	**NO STRINGS ATTACHED** REAL MUSIC 811	GOVI
16	13	23	**HEALING ANGEL** RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
17	17	69	**PURE MOVIES** GTSP 539779	THE JOHN TESH PROJECT
18	18	3	**MOAI** SIX DEGREES 3001	MONICA RAMOS
(19)	21	39	**INNAMORARAE/SUMMER FLAMENCO** EPIC 69673	OTTMAR LIEBERT
20	19	4	**IF YOU aELIEVE** WINDHAM HILL 11518	JIM BRICKMAN
21	20	8	**EROTIC MOODS, VOL. 2** PRIORITY 50144	NUSOUND
(22)	24	9	**THINKING OF YOU** DOMO/NARADA 48129/VIRGIN	KITARO
(23)	RE-ENTRY		**ERA** ISLAND 536885/IDJMG	ERA
24	22	26	**SIMPLY GRAND** TIME LINE 16	LORIE LINE
25	23	43	**LAND OF FOREVER** REAL MUSIC 8801	2002

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
MARC ANTHONY	Madison Square Garden New York	Feb. 9-10	$1,721,800 $75/$335	27,984 two sellouts	TNA USA Inc
BACKSTREET BOYS	Bryce Jordan Center Penn State University, University Park, Pa	Feb. 11-12	$1,355,460 $45/$37.50	30,810 two sellouts	Electric Factory Concerts, SFX Music Group
CROSBY, STILLS, NASH & YOUNG	Staples Center Los Angeles	Feb. 12	$1,277,677 $200/$39.50	14,860 sellout	TNA USA Inc
CROSBY, STILLS, NASH & YOUNG	Arrowhead Pond Anaheim, Calif.	Feb. 15	$1,082,459 $200/$39.50	13,775 sellout	TNA USA Inc
CROSBY, STILLS, NASH & YOUNG	ARCO Arena Sacramento, Calif.	Feb. 9	$777,427 $200/$39.50	11,748 12,500	TNA USA Inc
ELTON JOHN	Pan American Center New Mexico State University Las Cruces, N.M.	Feb. 12	$601,500 $59.50/$39.50	12,738 sellout	House of Blues Concerts
CHER, LOU BEGA, C NOTE	Breslin Student Events Center Michigan State University East Lansing, Mich.	Feb. 12	$567,907 $65.50/$45.50	10,146 sellout	Jack Utsick Presents, SFX Music Group
THE JUDDS, JO DEE MESSINA	Pepsi Center Denver	Feb. 4	$514,268 $62/$25.75	11,614 sellout	Chuck Morris Presents
ZZ TOP & LYNYRD SKYNYRD	Fort Worth Convention Center Fort Worth, Texas	Feb. 13	$492,155 $45/$35	11,923 sellout	Beaver Prods.
HARRY CONNICK JR.	Warner Theatre Washington, D.C.	Jan. 26-29	$405,020 $55	7,384 four sellouts	I.M.P.

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REED'S NEXT IS 'ECSTASY,' ON REPRISE

(Continued from page 26)

Mike Rathke. "We've been working a long time to get it—30 years—and it's a gorgeous sound. And do you believe [bassist] Fernando Sanders' playing? He's set the bar up a bit higher this time."

Drummer Tony Thunder Smith again rounds out Reed's core group, which is augmented by guests including cellist Jane Scarpantoni and Reed's flame, Laurie Anderson, on electric violin.

"The cello parts are amazing, and Laurie comes in with the kind of amazing violin that only she can do," says Reed, who produced "Ecstasy" with Hal Wilner. "The intertwining textures and things is really, really good. And the flow: I'm particularly aware of flow these days—physically, intellectually, emotionally. I know people don't listen in order any more, but this album is sequenced for a reason, with a beginning, middle, and end."

The album's title track, Reed says, is "one of the best songs I've ever written," and it expresses "what the album's about: ecstasy in its various comings and goings." The midtempo character sketch, together with the more upbeat rock track "Future Farmers Of America," goes to triple-A stations Feb. 29, according to Craig Kostich, senior VP of marketing for Warner Bros. Records Inc.

The latter song, incidentally, is a by-product of "Time Rocker," Reed's 1996 theatrical collaboration with Wilson, with whom he's currently working on "Poe-try," which is based on the works of Edgar Allen Poe. It is serviced exclusively to heritage and mainstream rock stations, also on Feb. 29. In Europe and the continental U. K., where Reed has a substantial and active fan base, "Modern Dance" will be the focus track; the album releases there a day ahead of the U. S. street date

Also on April 3, Reed is slated to perform "Ecstasy" on "Late Show With David Letterman." Other U. S. TV appearances will include "The Charlie Rose Show" and a Bravo channel profile. Europe TV appearances include Germany's "WDR Rock Palast," a one-hour special on France's NPA TV, and the BBC TV's "Later" show; TV specials are also forthcoming in Spain and Italy.

U. S. tour dates for the MVO Limited-booked artist begin in late spring, following a major European tour mid-April through mid-May. Warm-up tour dates are set for March 31 and April 1 at the Knitting Factory in New York and April 7 at the Paramount Theater in Asbury Park, N. J.

Reed is also planning to read from "Pass Thru Fire" at a New York bookstore, as well as do a music retail in-store in New York on the album release date.

Reprise expects heavy press for "Ecstasy," and Kostich reports interviews or features scheduled in Rolling Stone, Vanity Fair, Time Out New York, Go, The New York Times Magazine, Magnet, and George. An electric press kit has Reed discussing the album, the book, the Paris photo exhibit, his collaboration with Wilson, and the Velvet Underground.

Consumer ads will appear in Time, Rolling Stone, Revolver, Spin, and Time Out, and Reed will be the featured artist for a Viacom/SonicNet.com TV campaign in March on outlets including VH1, MTV, Nickelodeon, Nick at Nite, and TV Land.

Kostich says that a live concert taping at the Knitting Factory will be Webcast via the venue's site and that Reed's, Reprise's, and ARTISTdirect's sites will be interlinked to maximize Reed info, chats, and merchandise availability.

"The album will surely reunite Lou and his loyal fans around the world," says Kostich. "He's still the essential modern-day poet of our time."

For Chris Nadler, New York-based senior divisional advertising coordinator of the Sam Goody chain, "Ecstasy" sounds like "revitalized Lou Reed."

"He's one of the key artists synonymous with New York, and new songs like 'Modern Dance' are pure Lou Reed poetry—almost like watching a movie," Nadler says. The album, he adds, reminds him of Reed's 1989 masterwork, "New York." Jody Denberg, PD at triple-A station KGSR Austin, Texas, notes that that album's "Dirty Boulevard" still gets play there.

"If he delivers a song that strong [on 'Ecstasy'], everyone would love to play it to death," he says. "And if he doesn't, the album will still appeal to his cult—which is pretty large."



Tam! To Hit The States. Scottish trio Tam! is preparing to visit the U.S. to promote its full-length debut, "Hello My Friends, Do You Read Me." Produced by band member George Christie and studio veteran Ray Shulman, the Roadrunner collection is due in stores March 21. "It's all over the map," Christie says of the set, which critics compared to the Beastie Boys, Beck, and Happy Mondays upon its release late last year. Pictured, from left, are group members Christie, Tam Treaner, and Barney Strachan.

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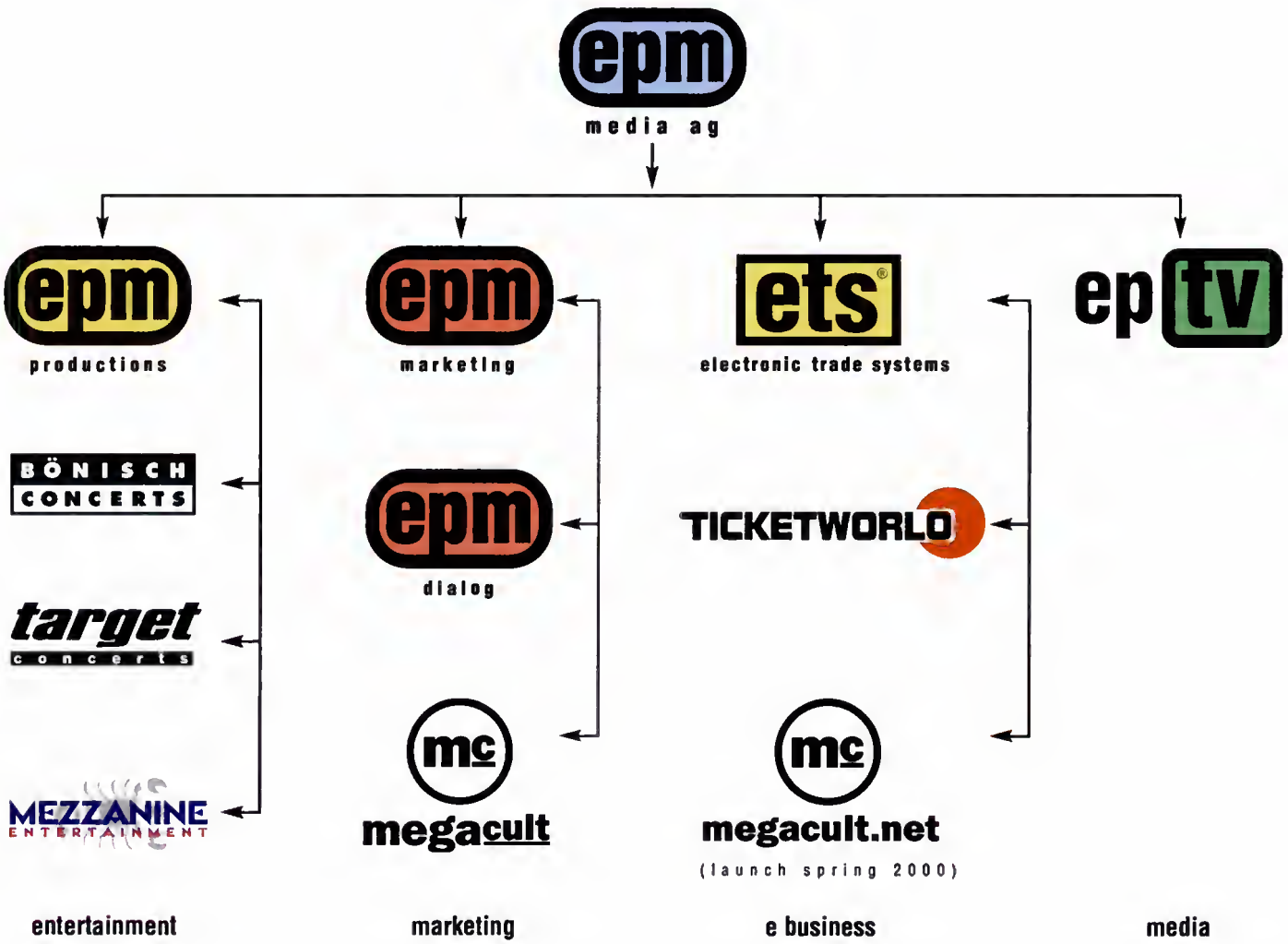
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THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		◄ No. 1 ►		
1	2	**CREED ▲** WIND-UP 13040*/IDJMG (10.98/17.98) HS	MY OWN PRISON 5 weeks at No. 1	125
2	1	**ANDREA BOCELLI ▲** PHILIPS 539207 (10.98/18.98) HS	ROMANZA	116
3	4	**METALLICA ◆** ELEKTRA 61[illegible]*/EEG (11.98/17.98)	METALLICA	445
4	5	**BOB MARLEY AND THE WAILERS ◆** TUFF GONG/ISLAND 866210/IDJMG (9.98)	LEGEND	557
5	3	**BARRY WHITE ●** MERCURY 5[illegible]/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	45
6	8	**PINK FLOYD ◆** CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1196
7	7	**BOB SEGER & THE SILVER BULLET BAND ▲** CAPITOL 30334* (10.98/16.98)	GREATEST HITS	278
8	6	**BUENA VISTA SOCIAL CLUB ▲** WORLD CIRCUIT/NONESUCH 79478/[illegible] (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	40
9	8	**TOM PETTY AND THE HEARTBREAKERS ▲** MCA 110813 (12.98/18.98)	GREATEST HITS	306
13	10	**DEF LEPPARD ▲** MERCURY 528778/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	172
16	16	**TIM MCGRAW ▲** CURB 77886 (10.98/16.98)	EVERYWHERE	101
12	10	**AL GREEN ▲** HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	83
13	13	**SAVAGE GARDEN ▲** COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	139
16	10	**MATCHBOX 20 ◆** LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	155
15	10	**PINK FLOYD ◆** COLUMBIA 36[illegible]/CRG (15.98 EQ/31.98)	THE WALL	565
16	16	**BARRY WHITE ▲** CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	44
13	13	**LIMP BIZKIT ▲** FLIP 4901[illegible]/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	101
16	19	**JAMES TAYLOR ◆** WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	484
19	—	**BEE GEES ▲** POLYDOR 8[illegible]/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	69
20	23	**METALLICA ▲** ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	511
21	21	**MILES DAVIS ▲** LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	61
22	12	**MARTINA MCBRIDE ▲** RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	109
23	20	**SARAH MCLACHLAN ▲** ARISTA 18970 (10.98/17.98)	SURFACING	136
24	24	**AC/DC ◆** EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	293
25	22	**QUEEN ▲** HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	346
26	25	**BROOKS & DUNN ▲** ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	103
27	28	**HANK WILLIAMS JR. ▲** CURB [illegible]/MCA (6.98/9.98)	GREATEST HITS, VOL. 1	32
28	29	**FLEETWOOD MAC ▲** WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	384
29	31	**SHANIA TWAIN ◆** MERCURY (NASHVILLE) 522886 (10.98/17.98) HS	THE WOMAN IN ME	260
30	35	**SADE ▲** EPIC [illegible]* (10.98 EQ/17.98)	BEST OF SAOE	135
31	37	**METALLICA ▲** ELEKTRA 604[illegible]/EEG (11.98/17.98)	MASTER OF PUPPETS	456
32	27	**KENNY G ▲** ARISTA 18991 (11.98/17.98)	KENNY G GREATEST HITS	45
33	32	**GUNS N' ROSES ◆** GEFFEN 424[illegible]/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	450
34	—	**SUBLIME ▲** GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	177
35	30	**AC/DC ▲** EASTWEST 92215/EEG (11.98/17.98)	LIVE	101
36	41	**DAVE MATTHEWS BAND ▲** RCA [illegible] (11.98/17.98)	CRASH	196
37	38	**EAGLES ▲** GEFFEN 4[illegible]/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	232
38	26	**PINK FLOYD** COLUMBIA [illegible]/CRG (10.98 EQ/A.98)	A COLLECTION OF GREAT DANCE SONGS	44
39	43	**CREEDENCE CLEARWATER REVIVAL ▲** FANTASY [illegible] (7.98)	CHRONICLE THE 20 GREATEST HITS	333
40	44	**MADONNA ▲** SIRE 26[illegible]/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	295
41	39	**EAGLES ◆** ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	288
42	48	**DR. DRE ▲** DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	88
43	49	**METALLICA ▲** MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	428
44	—	**POISON ▲** CAPITOL [illegible] (7.98/11.98)	GREATEST HITS 1986-1996	36
45	40	**FLEETWOOD MAC ▲** REPRISE 4[illegible]/WARNER BROS. (10.98/17.98)	THE DANCE	84
46	—	**SUSAN TEDESCHI** TONE-COOL/RUBUNDER 471164/IDJMG (10.98/16.98) HS	JUST WON'T BURN	5
47	36	**ABBA ▲** POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	155
48	50	**ENYA ▲** REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	42
49	—	**SIXPENCE NONE THE RICHER ▲** SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER	40
50	—	**SANTANA ▲** COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	82

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS Indicates past or present Heatseeker title.

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For details log onto www.billboardtalentnet.com

Top 10 Favorite Artist Picks — February 11, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Wheatus	Rock, Country	1
2	Sevenkind	Rock, Alternative	14
3	Hasnol	Pop, World Beat	1
4	Aztek Trip	Rock, Alternative	3
5	Dezeray's Hammer	Pop, Rock	3
6	Rancho Relaxo	Rock	1
7	Mark K.	Pop, Dance	1
8	J-Zone	Hip Hop	1
9	Thyrd Ave	R 'n B, Urban	1
10	Geno	Hip Hop, Urban	1

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio BTN Favorite Song Requests — February 11, 2000

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Wanna Love You, Annica	Pop, Dance	2
2	Mighty High, Swampadelica	R 'n B, Funk	2
3	Only Water, Gingham Shmuz	Rock, Pop	2
4	Praying, Dezeray's Hammer	Pop, Rock	4
5	Night 2 Remember, K.C.B.	Jazz, Funk	4
6	So, You Tell Me You Love Me, Never On Sunday	Rock, Pop	11
7	Dora's Box, Quake	Hip Hop, Rock	7
8	Big Payoff, Atello	Hard Rock, Rock	32
9	Beloved, Mark K.	Pop, Dance	2
10	Clearview, Swim	Alternative, Rock	28

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

am60

Chris Root wants to be nice, write songs, meet girls and drink Cuba Libres by a pool. With this in mind, he called his drummer friend Mackie (Fun Lovin' Criminals, Bad Brains, Cromags), and after some chit-chat about what's cool in music, AM60 was born. In addition to Mackie, Root brought on DJ Vanessa on Casio, turntables and backup vocals, Leon on bass and Chuck Treece on guitar. The ensemble produces a sound that grooves around tight, hammering hip hop drum beats and the wistful fancies of Root's lyrics and guitar. At the center of AM 60 is a soul of hip hop/hardcore and the heart of a poet.



Genre: Pop, Alternative
Pop: New York, NY
Deals sought: Recording Contract, Publishing

For further artist details log on to www.billboardtalentnet.com/am60

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SAVOY-DOUCET

(Continued from page 28)

recording we've had in a while, because we recorded in back of their house in Joel's studio," says Doucet, a DoSay Music (BMI) writer. "But we're like a family band, and we go in there with all the historical knowledge we all carry that manifests itself in the group."

Other highlights of the set include Ann's original "It Was On A Sad Saturday," which borrows from a Stanley Brothers tune and recalls the devastation wrought by Hurricane Audrey in 1957. Ann also points to refurbished rarities like the mournful "She Made Me Lose My Mind," which Marc wrote and recorded in the '60s with D.L. Menard, known as the Cajun Hank Williams. She further cites "La Valse D'Evia (Eva's Waltz)"—"a beautiful song by our deceased fiddling friend Wade Frugs that the Cajuns are freaking out over"—as well as "Duralde," a favorite by the legendary late accordionist Iry LeJune, and "Amede Two-Step," Marc's previously recorded tribute to the late Creole accordionist Amede Ardoin—one of two live cuts recorded in Minneapolis with the local Bonetons Cajun Band.

> ***'Marc likes to keep his music natural to the point, as he likes to say, where he could take all his clothes off and get on all fours and play like that. He doesn't want anything to get in the way of the music'***
>
> **– ANN SAVOY –**

"People still think Amede wrote it, which is such a compliment to me, because it's very hard for people to play music in a bygone style and have the sound of traditional music," says Marc. "But that's our forte—not be frozen in time or change to country or yippified Cajun music but evolve, like with [late great Cajun fiddler] Dennis McGee dying and Marc Savoy playing, and then I die and Joel plays."

Because of Marc's thriving accordion factory and Doucet's Beau-Soleil commitments, the self-managed, Folklore Productions-booked Savoy-Doucet Cajun Band limits itself to 20 or so performances a year. Hence, "promoting them is a tough cookie," says Chris Strachwitz, head of the Koch-distributed Arhoolie label. Still, the label is proceeding with plans to host a pre-release party for the project on March 12.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

DOIN' IT THEMSELVES: Over the past year, fledgling New Jersey trio **Chlorophyll** has managed to accomplish as much (if not more) than many of its major-label counterparts.

Led by enigmatic singer **Pat Jamieson**, the band has issued an eponymous disc that weaves pure-pop hooks into dark, often aggressive modern rock arrangements.



CHLOROPHYLL

Upon the release of its first album last spring, Chlorophyll landed a five-show commitment as an opening act for the **Alanis Morissette/Tori Amos** 5½ Weeks tour. While on tour, the band was featured on the show "Wild Web TV," which broadcasts locally on CBS-TV in Los Angeles and on E! Entertainment Television nationally.

The group was recently named best new unsigned band by WJSE Atlantic City, N.J., and has won the Local Licks Web vote on WHTG-FM Monmouth/Ocean Counties, N.J. The album tracks "Sunny Day Suicide" and "Transmission" can now be heard on an increasing number of stations, including WWCD Columbus, Ohio; WLIR Long Island, N.Y.; WRAT Point Pleasant, N.J.; and WJSE.

The band's disc can be purchased at Tower Records in New York, HMV in Philadelphia, and Compact Disc World throughout New Jersey. It's also for sale on the band's Web site (chlorophyll.net).

Does this band actually need a major label, given the ever-growing commercial possibilities for an act willing to do it itself? In our opinion, any label Chlorophyll signs with will likely get the better end of the deal.

For more information, contact **Michael Deputato** at 201-679-3934 or 201-488-5603.

METAL HEALTH: If you're a life-long hard rocker, you know that it's been a hot second since a band with the heart and unbridled energy of **Led Zeppelin** and early **Aerosmith** has emerged. Well, the wait ends with the onset of **American Trashed**.

The band formed after videogenic singer **Steven Broderick** linked with bassist **Brendan Keefe**, drummer **John "C-Bone" Seastrand**, and guitarists **Richie Rivers** and **Joe** after banging around the Connecticut club scene in a series of dead-end bands. The five knew they were on the right track from their first jam session, which produced the anthemic "Time Bomb."



AMERICAN TRASHED

Judging from the tone of that cut, with its crunchy guitars and air-punching chorus, American Trashed has no intention of chasing the latest musical trend. Rather, it pays homage to the time-honored bands of hard rock—all the while seasoning its material with the requisite pop hooks. The band is shopping a demo of instantly infectious, guitar-charged cuts that are strong enough to go directly to mainstream rock radio.

The group is also sharpening its stage chops with a series of club dates along the East Coast circuit over the next month or so. Check it out, and prepare to be impressed. This is a no-brainer for major labels.

For more details, call **Adam Waldman** of Hunter Management Enterprises at 212-802-9034, or E-mail him at awaldman@hotmail.com.

IRISH BEAT: **Audrey Gallagher** and **Neal Calderwood**, former members of now-defunct 4AD act **Scheer**, have reunited to form **Lima**. Based in Northern Ireland, they've cooked up a solid demo of electronic dance/rock à la **Garbage**—but with more of an edgy, hip-hop-rhythm base. The duo is planning to come to the U.S. shortly to visit labels and play a select number of showcases. For information, contact **Peter Fleming** at peter@schismrecords.com.

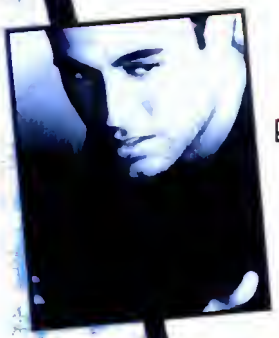
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COMMENTARY

(Continued from page 6)

So now to my dilemma. I personally have two concerts booked in Austria in June. They are sold-out shows, but I have to admit that my first knee-jerk reaction to the political situation there was to think about canceling the shows.

But after a great deal of reflection I have decided, in fact, to perform the concerts in June, even though some of my fellow artists have decided to boycott the country. While respecting their decision, I hope to be able to articulate my reasons here, because I believe that the philosophy behind Rock the Vote is particularly appropriate to this dilemma.

To quote Alison Byrne Fields, the campaign director of this organization, "Rock the Vote works to help young people to recognize that they have the power to influence the issues that matter to them—education, violence, health, economics, and the environment. One way to have influence, we tell them, is to participate in the political process by voting, speaking out, protesting, signing petitions, educating themselves, educating others, running for office."

In other words—engagement, involvement, and dialogue within the political process.

We can't suspend democracy just because we don't like what crept in under the door. We have to tackle the problem through engagement, dialogue, and the force of reason. To create a cultural boycott of Austria would, in my opinion, have a negative effect.

If any of us still believe in the power of popular culture to influence people's thinking, their beliefs, the way they live their lives, then to destroy the forum within which we do our work would seem to be particularly short-sighted, because after you've made your dramatic gesture of not showing up, you have successfully limited your means of transmitting your ideas. You have no forum to express them in, and render yourself useless in the long term. But most importantly, you effectively abandon like-minded people within the community.

The Freedom Party is not going to disband because myself and a few other artists didn't turn up at their shows in Vienna. And make no mistake: Political extremism thrives in an isolated society. Cut off the lifeblood of cultural exchange, ideas, and viewpoints, and you effectively offer the whole community on a plate to those who would subvert it to their own narrow and xenophobic view of the world.

To my mind, a cultural boycott has only ever worked in one instance, that of South Africa, where the ruling elite were shamed and ostracized from the world community. Austria is still an open society, and pop culture is a vital channel for it to remain open.

We must not abandon the idealism and the courage of young people within Austria to effect positive change. They need our support and our friendship. They have a fight on their hands, and we need to Rock the Vote.

LULLABY BAXTER TRIO

(Continued from page 25)

tastemakers."

He continues, "With radio, we're going to college and noncommercial triple-A first. 'Hopscotch' is a track we're going to emphasize in late March. The Lullaby Baxter Trio is also included in the March/April 'Patio Music' sampler, which is a sampler distributed to upscale hotels. This record will appeal primarily to an adult, intelligent audience looking for interesting new music that doesn't fit any one genre."

Warner Music Canada senior VP/managing director Kim Cooke adds, "This record can't be marketed through the traditional modes. It's not going to be driven by pop radio or videos. It's mostly going to be a word-of-mouth record, so we're taking a gradual, grass-roots approach."

Tim Baker, head music buyer of Canadian retail chain Sunrise Records, believes that the album will need a solid promotional push behind it.

"The general public has no idea who the Lullaby Baxter Trio is," he says. "Is this album going to get a lot of radio airplay? I don't think so, and that's why I don't think it's going to be a big seller. So the artist has a lot of responsibility to create a demand for this record."

'This record will appeal to an adult, intelligent audience looking for new music that doesn't fit any one genre'

– STEVE DeBROW –

The Lullaby Baxter Trio, which is managed by Rubin Fogel, will make an appearance on Canadian TV program "The Mike Bullard Show" on Friday (3). The act will also do a showcase Wednesday (1) in Montreal and Friday in Toronto. The act, which is seeking a regular booking agent, will also do a North American tour, tentatively planned for this spring.

Baxter says, "I'm totally excited about performing live. The tour is going to be a lot more pared-down from the record."

Meanwhile, negotiations are under way to release "Capable Egg" in other countries, according to Atlantic Records director of international product development Josh Lerman. "We're in discussions with Germany, Switzerland, New Zealand, and other territories."

Baxter says, "I was told a long time ago that making music that's hard to define is both a blessing and a curse, but I see it as a blessing. Hopefully it will open up something new. I'm here to communicate and melt people's hearts. A lot of my steam is knowing that this is what I'm supposed to be doing. There are the rules of the music industry, and they are also the rules of the universe. And I think people who want to hear different music will find a way."



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MARCH 4, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	3	18	**P.O.D.** ATLANTIC 83216/AG (7.98/11.98)	No. 1 THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
2	NEW ▶		**SONIQUE** FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/16.98)	HEAR MY CRY
3	1	6	**KITTIE** NG 751002/ARTEMIS (13.98 CD)	SPIT
6	1	6	**3 DOORS DOWN** REPUBLIC 153920/UNIVERSAL (8.98/12.98)	THE BETTER LIFE
5	17	17	**BETH HART** 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
6	6	35	**SYSTEM OF A DOWN** ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
1	6	46	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
9	15	21	**YOUNGSTOWN** HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
9	20	6	**STEPS** JIVE 41688 (10.98/16.98)	STEP ONE
10	6	6	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
11	NEW ▶		**THE SUICIDE MACHINES** HOLLYWOOD 162189 (10.98/16.98)	SUICIDE MACHINES
12	11	29	**BRAD PAISLEY** ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
13	9	4	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
14	7	4	**CONJUNTO PRIMAVERA** G.M.P 9926/FONOVISA (7.98/11.98)	MORIR OE AMOR
15	16	21	**AMBER** TOMMY BOY 1253 (11.98/16.98)	AMBER
16	NEW ▶		**GOV'T MULE** CAPRICORN 546489/IOJMG (10.98/16.98)	LIFE BEFORE INSANITY
17	13	46	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
18	19	40	**CHELY WRIGHT** MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
19	10	2	**SCREWBALL** HYDRA 1344*/TOMMY BOY (11.98/16.98)	Y2K THE ALBUM
20	17	21	**OAVE KOZ** CAPITOL 99458 (10.98/16.98)	THE OANCE
21	14	3	**CHARLIE ZAA** SONOLUX 83546/SONY OISCOS (10.98 EQ/16.98)	CIEGO OE AMOR
22	28	9	**KEITH JARRETT** ECM 547949 (17.98 CO)	THE MELOOY AT NIGHT, WITH YOU
23	4	11	**KELIS** VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
24	18	4	**SHELBY LYNNE** ISLAND 546177/IOJMG (8.98/12.98)	I AM SHELBY LYNNE
25	25	15	**CARLOS VIVES** △ EMI LATIN 22854 (8.98/14.98)	EL AMOR OE MI TIERRA
26	27	22	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
27	74	29	**JESSICA ANDREWS** DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
28	30	15	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
29	29	13	**SPM** DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
30	21	3	**YUNGSTAR** STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98)	THROWED YOUNG PLAYA
31	33	29	**ANDY GRIGGS** RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
32	35	32	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
33	32	74	**DOPE** FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
34	23	21	**SOLE** DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
35	32	74	**SHAKIRA** ▲ SONY DISCOS 82745 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
36	NEW ▶		**MICHELLE TUMES** SPARROW 51696 (15.98 CD)	CENTER OF MY UNIVERSE
37	NEW ▶		**PROJECT 86** BEC/ATLANTIC 83277/AG (7.98/11.98)	DRAWING BLACK LINES
38	36	8	**GUANO APES** SUPER SONIC 67858/RCA (9.98/13.98)	PROUO LIKE A GOD
39	37	5	**OUTSIDAZ** RUFFLIFE 60000* (5.98/7.98)	NIGHT LIFE (EP)
40	38	50	**SONICFLOOD** GOTEE 2802 (15.98 CD)	SONICFLOOD
41	43	37	**IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH 79532 AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
42	RE-ENTRY		**ASLEEP AT THE WHEEL** DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
43	50	27	**OIOO** ARISTA 19025 (10.98/16.98)	NO ANGEL
44	42	15	**RICARDO ARJONA** SONY OISCOS 83592 (9.98 EQ/15.98)	RICAROO ARJONA VIVO
45	41	2	**THE COUNTDOWN SINGERS** MAOACY 0353 (3.98/7.98)	MAMBO #5
46	NEW ▶		**APOLLO FOUR FORTY** 550 MUSIC 62238*/EPIC (7.98 EQ/11.98)	GETTIN' HIGH ON YOUR OWN SUPPLY
47	40	3	**GRUPO BRYNOIS** DISA 24663/EMI LATIN (7.98/12.98)	POR EL PASAOO
48	22	4	**LINDA EDER** ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
49	46	44	**OLEANOER** REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
50	39	18	**ROY D. MERCER** VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.

POPULAR•UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

HOWARD'S BEGINNING: Country singer **Rebecca Lynn Howard** is already getting considerable attention for her self-titled debut album, due May 2 on MCA Nashville. The album's current single, "Out Here In The Water," has charted on Hot Country Singles & Tracks, where it stands this issue at No. 62. Among the country stations giving the song airplay are WCTO Allentown, Pa.; WWGR Fort Myers, Fla.; WRKZ Harrisburg, Pa.; and WRNS New Bern, N.C. The video for the song is also currently among CMT's 30 most-played videos, according to Broadcast Data Systems.

The album's first single, "When My Dreams Come True," peaked at No. 65 last year on the Hot Country Singles & Tracks chart.

The release of Howard's debut album comes after a major letdown for the Kentucky-raised singer. In 1997, at the age of 18, she signed a record deal with Rising Tide Records, which subsequently went out of business.

Now starting over with MCA Nashville, she is expected to tour behind her debut album after its release.



Danny's 'Dream.' Contemporary Christian singer Danny Gans has been headlining his own show at the Mirage Hotel and Casino in Las Vegas. He recently signed a deal with the Mirage to open his own 1,200-seat theater there. The Las Vegas-based singer is also reportedly involved in an Aaron Spelling-produced sitcom to air this summer. Gans' debut album, "Brand New Dream," is set for release Tuesday (29) on Myrrh Records.

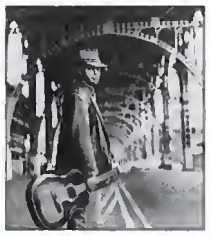
GETTING DISTURBED: Chicago-based metal band **Disturbed** is on tour in support of its debut album, "The Sickness," due March 7 on Giant/Reprise Records. Tour dates include Friday (3) in Milwaukee; March 10 in Chicago; March 11 in Des Moines, Iowa; and March 23 in Cleveland.

CLASSICAL PRINCESS: Violinist **Hilary Hahn** received a Grammy nomination this year for the album "Beethoven: Violin Concert/Bernstein: Serenade," which got a nod in the category of best instrumental soloist(s) performance (with orchestra). The set was also a No. 11 hit last year on the Top Classical Albums chart. Hahn's next album, "Meyer, Barber: Violin Concertos," will feature the first work commissioned for her. The new album is set for release Tuesday (2) on Sony Classical.

Hahn will be on the cover of the May issue of classical music magazine Gramophone.

Her performance of the album's music with the St. Paul (Minn.) Chamber Orchestra will also receive national exposure when it is broadcast on Minnesota Public Radio on March 27.

She will also embark on a U.S. tour. Tour dates include Friday (3) and Sunday (5) in New York; Saturday (4) in Columbia, Md.; March 11 and 12 in Stamford, Conn.; March 17 and 18 in Salt Lake City; April 5 in Los Angeles; April 17 in Kenosha, Wis.; May 11 and 12 in Washington, D.C.; and June 3 and 4 in Albuquerque, N.M.

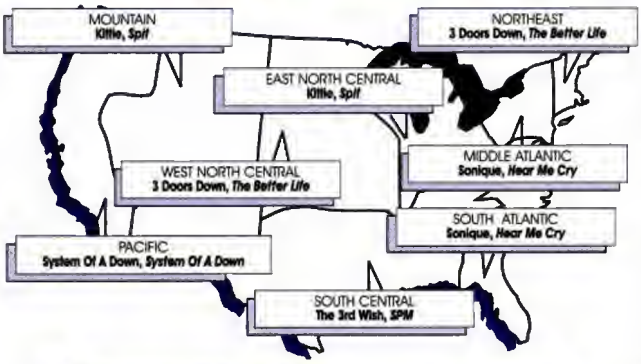


Davis' Blues. Critically acclaimed blues singer/songwriter Guy Davis is embarking on a world tour to promote his latest album, "Butt Naked Free," due March 14 on Red House Records. U.S. tour dates include March 25 in Davenport, Iowa; April 6 in Philadelphia; and April 12 in Cambridge, Mass.



The Butler Did It. Former London Suede member Bernard Butler has returned with his second solo album, "Friends And Lovers" (Columbia). Butler's 1998 debut album, "People Move On," was certified gold (selling over 100,000 copies) in his native U.K., according to the record label. He was also nominated that yeer for a Brit Award as best new male artist. The first single from "Friends And Lovers" is "I'd Do It Again If I Could," which has been serviced to modern rock radio.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. 3 Doors Down The Better Life	1. Sonique Hear My Cry
2. P.O.D. The Fundamental Elements Of Southtown	2. P.O.D. The Fundamental Elements Of Southtown
3. Beth Hart Screamin' For My Supper	3. Kittie Spit
4. Kittie Spit	4. Screwball Y2K The Album
5. Static-X Wisconsin Death Trip	5. Amber Amber
6. System Of A Down System Of A Down	6. Gov't Mule Life Before Insanity
7. Youngstown Let's Roll	7. System Of A Down System Of A Down
8. Steps Step One	8. Beth Hart Screamin' For My Supper
9. Brad Paisley Who Needs Pictures	9. Outsidaz Night Life (EP)
10. Alecia Elliott I'm Diggin' It	10. The Suicide Machines Suicide Machines


one of the sic-est success stories of the year
Slipknot
roadrunner salutes slipknot
gold debut album!!
platinum home video!
world domination continues
* PERFORMING LIVE ON CONAN O'BRIEN FRIDAY, FEBRUARY 25
* THE VIDEO "WAIT & BLEED" AIRING NOW ON MTV & BOX
* REACTING NOW ON COMMERCIAL RADIO INCLUDING:
KROQ, KROCK, KITS, WBCN, WAAF, WYSP AND MORE!
* PUBLICITY EXPLOSION! INCLUDING, ALTERNATIVE PRESS COVER FEATURE,
SPIN, ROLLING STONE, NY DAILY NEWS FEATURE, CMJ MONTHLY AND MORE.
* BLOWING UP WORLDWIDE! GOLD IN AUSTRALIA, SOLD OUT SHOWS
ALL THROUGH NORTH AMERICA, ASIA, EUROPE & AUSTRALIA
WORLDWIDE MANAGEMENT: STEVE RICHARDS for NO NAME MANAGEMENT
Worldwide Agent: Dave Kirby for The Agency Group
Produced by Ross Robinson
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ALBUMS

EDITED BY MICHAEL PADLETTA

POP

▶ THE SMASHING PUMPKINS
Machina—The Machines Of God
PRODUCER: Flood, Billy Corgan
Virgin 48936
The Smashing Pumpkins' 1995 double-album, "Mellon Collie And The Infinite Sadness," was a tour de force that marked a commercial and artistic triumph for the band. That's the good news. Now for the bad: That album has cast a long shadow the Pumpkins have been trying to step out of ever since. Unfortunately, the band's latest effort doesn't come close to matching the sonic glory of "Mellon Collie." Even though "Machina" reunites the original Pumpkins lineup—lead singer/songwriter/producer Billy Corgan, guitarist James Iha, drummer Jimmy Chamberlin, and bassist D'Arcy—much of the magic is missing. Lackluster tracks like "Raindrops + Sunshowers," "The Scared And Profane," and "The Imploding Voice" lack focus and, at best, sound like B-sides. "Heavy Metal Machine" tries self-consciously to be left-of-center. Even standout track "The Everlasting Gaze" somewhat mimics a previous hit ("Zero"), down to the break in the chorus where Corgan sings/rants. Speaking of which, those who think that Corgan's trademark whiny vocal style is annoying will find it even harder to tolerate on this album. Gone are the irresistible choruses and biting revelations that filled previous Pumpkins releases. On "Machina," the Pumpkins don't sound creatively bankrupt as much as they sound burned out, uninspired, and not living up to their potential.

▶ VARIOUS ARTISTS
The Next Best Thing
PRODUCERS: various
Maverick 47595
Preceding the March 3 theatrical release by more than a week, the soundtrack to "The Next Best Thing" is a pop/dance punter's dream—even if the set's first single, Madonna's jangly Erasure-hued cover of Don McLean's early-'70s hit "American Pie" (with backing vocals from actor Rupert Everett), is failing to click at radio. A groovy mix of global beats, the soundtrack intertwines the old with the new. Key tracks include Groove Armada's "If Everybody Looked The Same," Moby's "Why Does My Heart Feel So Bad?," and Beth Orton's "Stars All Seem To Weep" (produced by Everything But The Girl's Ben Watt). Also shining bright are Olive's cover of 10cc's "I'm Not In Love," Mandalay's "This Life," and Madonna's "Time Stood Still," which, like the aforementioned "American Pie," the singer co-produced with William Orbit. Madonna worshippers take note: Both "American Pie" and "Time Stood Still" will be available only on this soundtrack.

★ THE KENNEDYS
evolver
PRODUCER: Pete Kennedy
Zoë Records 01143-1009
This Rickenbacker-rocking, patchouli-scented fourth album by the Kennedys is the best of their best. It also playfully celebrates the jangly rock branch (Beatles, Byrds, Crenshaw, Petty) of pop—though new influences this time out manifest in the vintage Brazil '66-ish wordless-vocal/instrumental "Girl With The Blonde Eye" to programmed, funk-tinged beats. The all-original songwriting is tops. The husband-and-wife team, near-saints back home in the Washington, D.C., metro area, have won many other converts through their endless club/coffeehouse touring. Maura, a starry-eyed lyricist, is a riveting and appealing vocalist; Pete is one of the great stringed-instrument heroes of the mid-Atlantic. The basic tracks were apparently recorded by the two in motel and hotel rooms from Tennessee to Nevada, but listeners wouldn't know that from Pete's production and mixes, which are simply stunning. Check out "Pick You Up" and the buoyant inanity of the act's Japanese-pop-goes-*Harrisonia* "Good Morning Groovy."

SPOTLIGHT



OASIS
Standing On The Shoulder Of Giants
PRODUCERS: Mark "Spike" Stent, Noel Gallagher
Epic 63586
Call it Oasis' "Achtung Baby." On "Standing On The Shoulder Of Giants," the brothers Gallagher—lead singer Liam and musical mastermind Noel—have tossed the Big Rock attitude and dense guitars of 1997's "Be Here Now" in favor of samples and club culture influences. While hardly a dance record, the result is a lighter, more hook-driven album that finds the band—minus the now departed Paul "Bonehead" Arthurs and Paul "Guigsy" McGuigan—back in the pop-friendly territory of 1995's hit machine "(What's The Story) Morning Glory?" Oasis, never afraid to admit it musically stands on the shoulders of giants, continues to wear the Britpop influences on its sleeve in songs like "Who Feels Love?" and the two Noel-fronted numbers, "Where Did It All Go Wrong?" and "Sunday Morning Call." But as the band matures, it's increasingly less beholden to the work of others. Infectious rockers like "Put Yer Money Where Yer Mouth Is" and "Go Let It Out" can only be described as vintage Oasis.

SPOTLIGHT

SHAKIRA
MTV Unplugged
PRODUCERS: Shakira Mebarak R., Tim Mitchell
Sony Discos 497596
With two albums under her (Calvin Klein) belt—1996's "Pies Descalzos" and 1998's "Dónde Están Los Ladrones?"—Colombian singer/songwriter Shakira has cleverly dismantled, and reconstructed, the rules of Latin pop music. Taking a cue from Canadian sister-in-song Alanis Morissette, Grammy nominee Shakira has injected her music with gritty rhythms (both acoustic and electronic), smart and sometimes sassy lyrics, and memorable melodies. Standing head and shoulders above this delicious landscape is that voice, brutally honest and achingly heartfelt. Like Morissette, emotion is at the center of Shakira's



musical world. Because of that, her songs can be comprehended by all, making them the *second* universal language. Recorded live in New York last summer for the singer's special for MTV Latin America, "MTV Unplugged" finds the singer gloriously revisiting songs from her two albums, with heavy emphasis on the sophomore set. Highlights include the dub-infused roots rocker "Estoy Aquí," the anthemic "Si Te Vas," the power ballad "Tú," and the rhythmically savvy "Ojos Así." With the release of "MTV Unplugged," Shakira is well-poised to build upon her Latin fan base, which has been there since day one. Of course, this only bodes well for her future, which includes an English-language album.

SPOTLIGHT



LIZA MINNELLI
Minnelli On Minnelli: Live At The Palace
PRODUCERS: Phil Ramone, Billy Stritch
Angel Records 24905
Since she starred in "Minnelli On Minnelli" on Broadway last December, Liza Minnelli's loyal following has been patiently waiting for a live recording of the show. Not one to disappoint—look to the entertainer's previous live recordings like "Liza With A 'Z' " and "Liza: Live From Radio City Music Hall"—Minnelli delivers the goods on Tuesday (29), when this dazzling set streets. (On the same day, she is scheduled to receive the National Assn. of Recording Merchandisers' Chairman's Award for sustained creative achievement.) Recorded over two nights at the Palace Theatre, "Minnelli On Minnelli"—a loving tribute to her late father, film director Vincente Minnelli—focuses on American standards culled from such Vincente Minnelli films as "Meet Me In St. Louis," "Kismet," and "Gigi," among others. While devoted fans will have a difficult time picking out favorite moments, "The Trolley Song," "Shine On Your Shoes," and "I'm Glad I'm Not Young Anymore" (complete with fab updated lyrics) will surely be at the top of the list. Of course, the closing number, the John Kander/Fred Ebb-penned "I Thank You"—written specifically for the show—is, without doubt, a future Liza classic. Produced by Phil Ramone and Billy Stritch, "Minnelli On Minnelli" is only enriched by the endearing liner notes penned by Rex Reed.

★ VARIOUS ARTISTS
Twentieth Century Blues: The Songs Of Noël Coward
PRODUCERS: various
Kala/Ichiban/Pid 4601
Arriving two years after its initial release in the U.K.—and two months after what would've been Coward's 100th birthday (Dec. 16, 1999)—this delectable recording is now ready to be devoured by American ears. Benefiting the Red Hot AIDS Charitable Trust, "Twentieth Century Blues" has been lovingly compiled by Tris Penna and the Pet Shop Boys' Neil Tennant. With the spotlight on British acts, the 15-track set finds Texas, the Divine Comedy, Marianne Faithfull, and Robbie Williams wickedly reinterpreting "Parisian Pierrot," "I've Been To A Marvelous Party," "Mad About The Boy," and "There Are Bad Times Just Around The Corner," respectively. Paul McCartney ("A Room With A View"), Bryan Ferry ("I'll See You Again"), and Sting ("I'll Follow My Secret Heart") keep things simple and fairly disciplined—not that there's anything wrong with that. For sheer beauty, look no further than Shola Ama (accompanied by Craig Armstrong) doing "Someday I'll Find You," which is awash in blissful orchestral maneuvers, lush atmospherics, and Ama's heartfelt delivery.

R&B/HIP-HOP

★ KID KOALA
Carpal Tunnel Syndrome
PRODUCER: Kid Koala
Ninja Tune 1034
Of the four elements of hip-hop (MC, DJ, breakdance, and graffiti), the DJ has often been overlooked. However, turntablism (i.e., creating music with two or more turntables) is an art form that has recently made DJs the stars of their own shows. Among this crop of up-and-coming mixologists is the 24-year-old Kid Koala. His debut album, "Carpal Tunnel Syndrome," is a fine example of how turntablism allows artists to bend the rules of music and sound. Equipped with three turntables, one mixer, several 8-track recording devices, and a whole lot of vinyl, Koala has crafted a collage of varying samples and breakbeats into one chaotic joy ride. The hip-hop influence is unmistakable on "Fender Bender," with a melody that's strongly reminiscent of late-'80s rap—easy, light, and perfect for a little head-nodding. Such songs as "Music For Morning People" can take a narrative form with the help of various samples. This experimental set offers just a taste of what turntablists have to offer.

(Continued on next page)

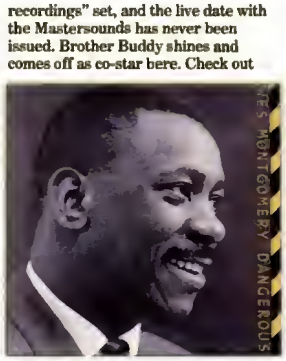
VITAL REISSUES®

COMMANDER CODY
Live At Gilley's
PRODUCER: Alan Rubens
Q Records/Atlantic 92865
By the time of this live recording in 1982 at Gilley's in Pasadena, Texas, Commander Cody had outlived his first band, the Lost Planet Airmen, but was still going strong with his pioneering country rock. Essentially a rocking bar band, the group did one live album for MCA in 1974 ("Live From Deep In The Heart Of Texas") that came very close to capturing the full extent of Cody's manic stage sound. "Live At Gilley's," on the other hand, is better than no live album, but only just. The opening cut, "It Should Have Been Me," consists mainly of high-hat and vocal. The sound gets better, but live cuts strung together don't necessarily equal a live stage show. Especially irritating is the inclusion of only part of the spoken intro to Cody's classic hit "Hot Rod Lincoln." The album includes Cody's famous hippie anthem, "Down To Seeds And Stems Again," as well as his signature song



"Beat Me Daddy (Eight To The Bar)." For non-Cody initiates, this would make a fair introduction.

WES MONTGOMERY
Dangerous
REISSUE PRODUCER: Orrin Keepnews
Milestone 9298
This album's bound to please the many fans of the late guitar great. In the early '60s, before his best-selling pop/jazz excursions—and alongside Miles Davis' rhythm section, tenor giant Johnny Griffin, and the excellent but largely forgotten West Coast group the Mastersounds, whose members included Montgomery's brothers (Buddy and Monk on vibes and bass, respectively)—Montgomery was a phenomenon, an absolutely original killer-diller, straight-ahead player, scorching everybody with single-note and "octave" solos. Have no worries that this collection might scrape the bottom of the barrel and tarnish his reputation. On the contrary, this material is top-notch, some previously available only on the mammoth "complete recordings" set, and the live date with the Mastersounds has never been issued. Brother Buddy shines and comes off as co-star here. Check out



"Stella By Starlight" and "Green Dolphin Street."

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Michael Paoletta**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Bradley Bambarger** (classical/world/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Dilliberto** (new age); **Brian Garrity** (pop/NY).

(Continued from preceding page)

SAMMIE
From The Bottom To The Top
PRODUCER: Dallas Austin
Freeworld/Capitol 23168
Singing since the age of 4, 12-year-old Sammie is making considerable consumer and media noise with the R&B/pop confection "I Like It," the first single from his debut album, "From The Bottom To The Top." Grammy-nominated producer Dallas Austin deftly taps into today's teen pop craze, having the preteen tackle the top-of-mind concerns that drive the often angst-ridden, awkward world of the typical teenager: first-time love, unrequited love, friendship. Sammie covers those subjects and more (concerns about the future, love for his mom) with self-assured vocals that call to mind the promising debuts of such npstarts as Stevie Wonder and Michael Jackson. In fact, the track "Count" is reminiscent of the early Jackson 5 tear-jerker "Who's Lovin' You." Sounds like Sammie's here to stay.

COUNTRY

★ **STEVE YOUNG**
Primal Young
PRODUCER: J.C. Crowley
Appleseed Recordings APR 1033
It's a measure of Steve Young's vocal prowess that he can turn Lloyd Price's raucous "Lawdy Miss Clawdy" into a lilting tale of almost unbearable yearning. Young, best known in country music circles for writing such memorable songs as "Lonesome, On'ry And Mean," "Montgomery In The Rain," "Rock, Salt & Nails," and "Seven Bridges Road," reminds with "Primal Young" that he is a singer of major stature. On this album of mostly self-penned originals, Young also covers Frankie Miller's lovely "Blackland Farmer," Tom T. Hall's "The Year That Clayton Delaney Died," Ed Pickford's "Worker's Song (Handful Of Earth)," and Merle Haggard's "Sometimes I Dream." Throughout, be manages to make them sound like Young classics. "Sometimes I Dream," in particular, emerges as almost a new song in his reinterpretation. Young impresses with his own (new) songs, as well, especially with the one-two punch of "Heartbreak Girl" and "No Longer Will My Heart Be Truly Breaking." Contact: 610-701-5755 or folkradicl@aol.com.

JAZZ

★ **FRANK McCOMB**
Love Stories
PRODUCERS: Branford Marsalis, Frank McComb
Columbia Jazz CSK 42753
From the opening track, you'll swear this singer/songwriter/keyboardist is channeling another musical hyphenate, the late, great Donny Hathaway. But Frank McComb—who's lent his diverse talents to projects by Branford Marsalis, D.J. Jazzy Jeff & the Fresh Prince, Teddy Pendergrass, Patrice Rushen, and others—is an original who has delivered a promising debut. Rather than rely on studio gimmickry, he cuts to the chase with a spare, clean style that seamlessly melds his R&B/soul/funk/jazz leanings. McComb, who wrote all but two of the 14 tracks on this romance-ladened set, lets his smooth tenor take charge on such tracks as the Stevie Wonder-esque "Future Love," the self-uplifting "Keep Pushin' On," and the funky "Wasting Your Time"—while his soulship with the ivories powers his moving version of Leonard Bernstein's "Some Other Time."

LATIN

★ **PEDRO SUAREZ-VERTIZ**
Degeneración Actual
PRODUCER: Lester Mendez
Sony Discos 83578
The third solo disc by this underrated singer/songwriter from Peru could yield the breakthrough that has eluded him. On this set, the raspy-voiced raconteur adroitly sets literate and witty slice-of-life paeans to a riotous assortment of rhythms, ranging from Celtic-tinged rock ("Tren Sexual") to souped-up ska ("Déjame Vivir") to atmospheric, instrumental pop ("China Wife"). With proper label support, three cuts in particular could find their way onto the Hot Latin Tracks chart: the raucous, anthemic title track about social decay, the foot-stomping pop/rock testimonial of distaff-related distress "Un Vino, Una Cerveza," and the midtempo love song "Alguien Que Bese Como Tú."

★ **THE MUSIC CLUB**
T.M.C.
PRODUCER: Sammy Garcia
J&N/Sony Discos 83699
Admirers of defunct hip-hop/salsa act DLG need to check out the second disc from this talented quartet, for it spotlights many of the similar choppy, R&B-laced grooves and impassioned vocal performances that made DLG so popular. In fact, there are moments—the kinetic salsa jams "Culpable" and "Luna Tras Luna"—when group singer Juan sounds identical to DLG front man Huey Dunbar. Juan's angelic tenor is smartly balanced by the grainy baritone of emotive co-lead vocalist Canito, who gets busy as the soloist on effervescent, salsa/pop shakers "Quiero Darte Amor" and "Dando Y Dando." He teams with Juan for the fine salsa cover of the Latin classic "Sublime Mujer."

WORLD MUSIC

▶ **FELA KUTI**
The Best Best Of Fela Kuti
PRODUCER: Fela Kuti
Barclay/MCA 314-543-197
The late Nigerian bandleader Fela Kuti was not only the king of Afrobeat but an icon of free-minded Africa in the '70s and '80s. This two-disc collection—shrewdly culled from his output of nearly 50 now hard-to-find albums—hints at why. His deep, dark, polyrhythmic grooves were massive (sounding like James Brown gone native), and his pidgin English lyrics and blunt vocals were utterly to the point in protest of the Nigerian government's corruption, incompetence, and repression and in proposing a new appreciation of ancient African traditions. Most of the classic tracks are here, including "Gentleman," "Zombie," "Coffin For Head Of State," and "Sorrow, Tears & Blood" (though "Expensive Shit" is strangely missing). Some of the funkiest numbers are edited down from their original LP-side lengths, but the cumulative effect of the 13 tracks and 158 minutes can be overwhelming as it is. Although credits for the original sessions, albums, and various musicians are sadly missing, there are insightful track-by-track notes by Fela authority Michael Veal. An important release.

NEW AGE

★ **SKYEDANCE**
Labyrinth
PRODUCER: Skyedance
Culburnie CUL116
Skyedance is a mostly American Celtic band headed up by Scottish fiddler Alasdair Fraser. On its latest CD, it heads toward the more melodic side of Celtic music. Skyedance reflects the eclectic nature of its musicians with global percussion from Peter Maund and the pitch-bending fretless bass of Rick Linden. Its dynamic rhythm interplay powers Fraser's opening fiddle feature, "The Spark," as well as the Moorish tinge of "La Gallega" and "Into The Labyrinth." Skyedance weaves lush instrumentals with *uilleann* and Highland bagpipes, wooden flutes, and keyboards wrapping around each other like a Celtic knot in motion. Fraser's fiddle ties it all together, bending in gypsy seduction one moment and flickering pyrotechnics the next. Playing all original music, Skyedance taps into a rich melodic vein. With Nightnoise dormant, Skyedance steps up as an important, all-instrumental Celtic band.

SINGLES
EDITED BY CHUCK TAYLOR

POP

★ **LFO I Don't Wanna Kiss You Goodnight** (4:05)
PRODUCERS: Cutfather & Joe
WRITERS: D. Deviller, S. Hosein, S. Kipner, O. Zero
PUBLISHERS: Careers-BMG Music/Bubalas Music/On Board Music, BMI; Stephen A. Kipner/EMI-April Music/Brill Building Songs, ASCAP
Arista 3806 (CD promo)
Anyone who has seen LFO perform its previous hits knows that the threesome comes across as more studio creation than live talent. But that doesn't seem to have disenchanted the group's fortified fan base, which has lifted both "Summer Girls" and "Girl On TV" into the top 10 of The Billboard Hot 100. On their third release, "I Don't Wanna Kiss You Goodnight," Rich Cronin, Devin Lima, and Brad Fischetti really give it their all, removing the distracting rap and shont gimmicks behind live performances of those previous hits and easing the pace with a credible R&B vibe. This compelling track dramatically raises the bar, with a level of maturity that was not apparent before. The sentiment here continues to be pro-girl, with the clever chorus "I don't wanna kiss you goodnigbt/If a kiss means this night is over." Harmonies on the single are absolutely lovely, while the lead vocals are truly soulful and affecting. This is a surprise performance from a band that leaves its kiddie reputation in the dust with a song that should entice not only top 40 but perhaps AC. It's a shame that R&B shuns white acts, because this is real-life soul and could definitely make a dent there too.

★ **CHUMBAWAMBA She's Got All The Friends That Money Can Buy** (2:52)
PRODUCERS: Chumbawamba
WRITERS: Chumbawamba
PUBLISHER: EMI Publishing, BMI
Republic/Universal 20033 (CD promo)
The folks that showered the world with "Tubthumping" a couple years ago are aiming to prove here that that big-shot novelty hit was no fluke. "She's Got All The Friends That Money Can Buy" bolds true to the band's satiric nature, giddily describing the girl who has it all, is the apple of her daddy's eye, and has all the right people "kissing her behind." At the midsection, the track breaks down into '50s-style doo-wop, reciting the payoff line "Versace and Prada, they mean nothing to me/Well, you can buy your friends, but I'll hate you for free." The elements are all lined up here: The melody is utterly seductive, the lyric is an absolute cheeky delight, production is sharp and cool, and the song wears well after repeated plays. These are the very things that held us captive to "Tubthumping" for a good long time, and the sound here is signature enough that many will associate the distinctive male/female trade-off as a command performance from Chumbawamba. Now the challenge: After "Mambo No. 5 (A Little Bit Of. . .)" and "Blue (Da Ba Dee)," will top 40 worry about splashing another novelty track over the airwaves? Or will it slap this one right onto the playlist, relieved to once again offer something that entirely strays from the norm? In any case, fans of the impudent should search this one out.

V*ENNA All The Way To Heaven (3:39)
PRODUCER: not listed
WRITERS: M. Pennells, Z. Porter
PUBLISHER: New Spring Publishing, ASCAP
Essential 141001 (CD promo)
Abba fans, rejoice. While the umpteenth revival of the '70s supergroup is in full swing across Europe, the U.S. just doesn't seem to realize how vital and everlasting the group's music remains today. But if you're one of those who can't get enough of that sound, look no further than female duo V*enna. "All The Way To Heaven" capitalizes on the bigh-energy pop currently pervading much of the scene overseas—witness the European success of the Abba tribute album "Abbamania," a new hits collection, and the West End stage production "Mama Mia!" in Abba's honor. Sharnessa of Longview, Wash., and partner Lucy from Bristol, England, froth it up with such spunk here that anyone drawn to youthful rhythms will put down all else, buckle up those dancing shoes, and raise arms to the pop gods. This is pure, innocent energy, the kind of joyous abandon that makes adults feel like kids again, while children will understand the cheeky enthusiasm that their parents felt some 25 years ago. And then there's the message: According to the promo single, this song is a "statement of commitment to follow Christ forever"—but the lyric is unobtrusive enough to appeal to the masses. Radio, find it in your heart to give this one a curiosity spin. Ooh, this is fun.

BLOODHOUND GANG The Bad Touch (The Eiffel 65 Mix) (3:33)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Geffen (CD promo)
Forget science and politics here. We're talking animalistic attraction in a song that orders the public to "get horny now," via a lyric that goes, "You and me, baby, ain't nothing but mammals/So let's do it like they do on the Discovery Channel." Bloodhound Gang have come up with its most accessible single yet, with this song remixed to full contemporary effect by Eiffel 65 of "Blue (Da Ba Dee)" fame. This is clearly a novelty record with a quickly spoken—not rapped—lyric that could easily go either way, as a quick hit at top 40 and rhythmic radio or as a massive groan by programmers who give it a spin and move along to the next contender. Yeah, it's cute and clever, but hardly substantive. Actually, it's a shame to think that this might earn merit where the more deserving falter, but radio, this one is in your hands.

JOHNNY CLUELESS Tainted Love (3:23)
PRODUCER: Ken Chaston
WRITER: Edward C. Cobb
PUBLISHER: Embassy Music inc
Boxov Records 98372 (CD promo)
It's a typical story. A new band toils to come up with its own sound, puts out a series of indie albums, and then gets

(Continued on next page)

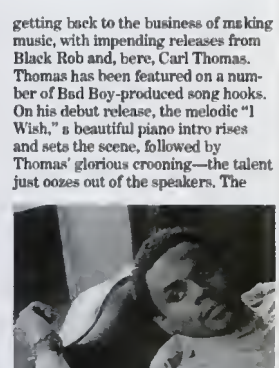
NEW & NOTEWORTHY

▶ **DWAYNE WIGGINS Strange Fruit** (3:58)
PRODUCER: Dwayne Wiggins
WRITERS: D. Wiggins, M. Pearl, L. Allan
PUBLISHERS: Warner-Chappell/GRE Publishing/Music Sales Corp, ASCAP
Motown 20041 (CD promo)
Tony Toni Toné is back! Well, at least the next best thing. Group co-founder and producer/writer/performer extraordinaire Dwayne Wiggins embarks on



his first solo project, on the Motown label. While the group has unofficially split, leaving a sizable void when it comes to "live" R&B music, we hope that projects like this by Wiggins, as well as the upcoming "Lucy Pearl" release from his brother Raphael Saadiq, will more than satisfy our thirst for funky basslines with soulful horns, gritty rhythm guitar licks, and meaningful lyrics. "Strange Fruit" is an interpolation of the classic Billie Holiday song of the same name, about lynching in the South. At first, Wiggins' version catches your ear musically, but it's the story that eventually draws one in and truly captures the listener: "Southern trees bear strange fruit/Blood on the leaves/Blood on the leaves." Halfway through the record, Wiggins describes a true incident in which he was accosted by an Oakland, Calif., police officer while sitting in his car outside a nightclub. "What's cold is that we're not even dealing with reality. What would happen if I was that lone man on the street. Now, I'm a man of peace, but sometimes you got to bring the heat. The only description of it was that black man rolling down the street." The message sends a chill up your spine.

CARL THOMAS I Wish (4:10)
PRODUCERS: Mike City, Carl Thomas
WRITERS: C. Thomas, M. Flowers
PUBLISHERS: Thom Tunes, ASCAP; Mike City Music, BMI
Bad Boy Entertainment 9310 (CD promo)
Bad Boy has had its fair share of ups and downs over the past few years. From retiring rappers to label defections, the label has been through it all. However, the company seems to be getting back to the business of making music, with impending releases from Black Rob and, here, Carl Thomas. Thomas has been featured on a number of Bad Boy-produced song hooks. On his debut release, the melodic "I Wish," a beautiful piano intro rises and sets the scene, followed by Thomas' glorious crooning—the talent just oozes out of the speakers. The



midtempo bassline also works well with the story of a love that could never be. "I Wish" is already being added to R&B stations across the country. Thomas may be just what Bad Boy needs to get back on the chart-topping track.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS' CHOICES (★). New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor,** Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price,** Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Michael Paoletta** (N.Y.)

SPOTLIGHT



ELTON JOHN Someday Out Of The Blue (4:00)
PRODUCER: Patrick Leonard
WRITERS: E. John, P. Leonard, T. Rice
PUBLISHER: not listed
DreamWorks 5261 (CD promo)
Anytime Elton John comes out with a new project, it's an occasion for the troops to stand up and salute an artist who never goes out of style. On his new project, the soundtrack to the animated film "The Road To El Dorado," he again links up with lyricist Tim Rice, with whom John previously partnered on 1999's "Aida" and, of course, on the mammoth "The Lion King." On the title theme to the movie, "Someday Out Of The Blue," Sir Elton dishes out an enticing track that strays from the traditional silk-soaked ballads that have defined his sound for much of the past decade. The midtempo composition features his signature piano, set against a hoppy beat—particularly at the midsection, where it gains real-life pep. John's vocal, meanwhile, is heavily layered, again a departure from the norm, as Rice's poignant lyric talks of reuniting with a missed love: "Someday out of the blue/Maybe years from now or tomorrow night/I'll turn and I'll see you/As if we always knew/Someday we would live again someday soon/I still believe, I still put faith in us." On other fronts, this track is saturated with the artist's timeless gifts: a chorus that is as instant as pudding and a warmth and familiarity that will send a smile across the mouths of the masses. AC play of this cut is a given—in fact, it's sure to land in the top 10 in a matter of weeks. Top 40's attraction is a tougher tale to predict, with its current obsession with all things nubile. It will be intriguing, no doubt, for chart geeks to see if John can turn this delightful song into a hit, making 2000 his 31st consecutive year with top 40 hits on The Billboard Hot 100. The full soundtrack, featuring 11 songs by John, is due March 14.

(Continued from preceding page)

the most notice from a campy remake. In the case of Minneapolis-based foursome Johnny Clueless, the story started in 1992 at college radio, with follow-up airplay of other tracks from its latest album, "What's Your Flavour," on commercial alternative outlets strewn about the country. Titles of the band's other tracks hint at the real story behind this good-timing outfit—"Attitude Sickness," "The World's Gonna End (On Somebody's Birthday)," and "What's My Disease"—and thankfully, that kitschy edge is not lost in their new single, which is, sure enough, a remake of Soft Cell's 1982 chestnut "Tainted Love." The tone here is rock-based but innocent enough so that this pick could click across the dial, from triple-A to mainstream top 40. An obvious reaction record, the sly grin behind this one could ignite phones in glorious fashion, introducing this classic song to a new generation while letting thirty-somethings rediscover its magic with new ears. Search it out from Boxov Records at 612-673-0508.

COUNTRY

▶ **OIXIE CHICKS Goodbye Earl** (3:47)
PRODUCERS: Paul Worley, Blake Chancey
WRITER: O. Linde
PUBLISHERS: EMI Blackwood Music/Rising Gorge Music, BMI
Monument (CD promo)
The latest single from the highflying Chicks has actually been bouncing around on Billboard's Hot Country Singles & Tracks chart for 21 weeks, due to stations' playing it heavily as an album cut. The folks at Sony have decided to get behind "Earl" for real and have released it as the next single. Ever since the release of the Chicks' multi-platinum "Fly" album, this tune has been inciting controversy. The lyric centers around high school pals MaryAnn and Wanda. MaryAnn heads off to see the world, while Wanda slips into an abusive marriage. She files for divorce, and Earl puts her in intensive care. That's when the girls decide "Earl has to die!" Then the duo begin planning his demise. OK, so it's definitely not a politically correct or morally uplifting tune, but it's yet another maverick move by the nonconformist Chicks that should garner lots of airplay and attention. Lead singer Natalie Maines turns in a feisty performance, backed by Martie Seidel and Emily Robison's flawless musicianship. Programmers have been flirting with this unusual cut for months. Now it's time to see if it can make the grade as another big hit in the Chicks' parade.

★ **JASON SELLERS Can't Help Calling Your Name** (3:59)
PRODUCER: Walt Aldridge
WRITERS: J. Bernard, T. Mathews
PUBLISHER: Pyramid Valley Music, BMI
BNA 5984-2 (CD promo)
Sellers has yet to break through at country radio, which is a mystery considering that he's got the most impressive set of chops to come along in the country community in quite a while. His voice has a soulful edge that will make you want to buy him a drink and wipe his tears after you hear him pour his heart into this gorgeous ballad about a chance meeting with an old flame. Before the two part ways, he's confessed he's still so in love. It's an achingly beautiful lyric, and Sellers definitely does it justice. And if the song sounds familiar to Sellers fans, it should. It was originally recorded on his debut album. When he went in to record his sophomore project, he and producer Walt Aldridge recut it for his new release. They brought his vocals up more in the mix and added nice steel guitar touches. The result is a wonderful record that deserves to be heard. Given a chance, listeners should light up the phones after this one. It has all the ingredients to be a hit and should give Sellers the attention he so deserves.

COLEY McCABE WITH ANDY GRIGGS Growing Young With You (3:40)
PRODUCER: Trey Bruce
WRITERS: H. Lindsey, A. Cunningham
PUBLISHERS: Song Matters Inc./Famous Music Corp., ASCAP
RCA 5983 (CD promo)
This is the first single from RCA newcomer Coley McCabe. The song is slated to be included on her label debut in June and will also get exposure via its inclusion on the April 18 RCA soundtrack to the new Ashley Judd/Natalie Portman film "Where The Heart Is." McCabe demonstrates her considerable vocal skills on this solid tune. Her voice has an unusual texture—part velvet, part grit—that bolsters this song with emotional substance. It's a sweet little number about how true love can keep you feeling young and vibrant. McCabe gets able assistance from labelmate Andy Griggs, who contributes his distinctive voice to the tune. Trey Bruce's production makes the song both staunchly country and contemporary at the same time. It's a promising debut that should draw attention to both McCabe and the upcoming soundtrack.

AC

QUINCY JONES FEATURING TEVIN CAMPBELL Everything (4:05)
PRODUCER: Quincy Jones
WRITERS: A. Armato, A. Hill
PUBLISHERS: Armato Music/EMI April/Chrysalis Songs, BMI
Qwest/Warner Bros. 100028 (CD promo)
Whether or not this silky soft track makes the grade at either AC or adult R&B, it certainly serves as a testament to Quincy Jones' unending ability as an adult-leaning producer and matchmaker of pretty tunes and fitting vocalists. Tevin Campbell has had a spotty career since making the cross from boy to man, but here he's never sounded quite so sincere or filled with the ache of wanting back the one who left him: "What would I give to hold you once again?/What would I give to make this loneliness end?/. . . Everything." The sentiment is lovely, and the sparsely produced tune really lets the emotion pour forth. Yet another nice moment from Jones' "From Q, With Love."

LARRY CARLTON Fingerprints (4:24)
PRODUCER: Paul Brown
WRITERS: L. Carlton, M. Ezig, P. Brown
PUBLISHERS: Pal Fog Music, ASCAP; Me-N-Me Music/Songs of Universal/Yo Cats Music, BMI
Warner Bros. 9944 (CD promo)
Jazz aficionado Larry Carlton throws out a little jazz groove here that sounds perfect for Sunday brunch. Breezy and optimistic, the title "Fingerprints" might reflect the—literal—impression one left on last night's bottle of wine while playing this track or perhaps the mark one has made on a loved one's heart. Conversation and gentle laughter are the name of the game here, with a motivated midtempo beat leading the way. Followers of smooth jazz and adult R&B may find a real atmosphere-setter with this nicely constructed song.

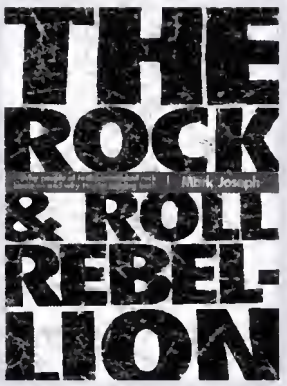
RAP

JAY-Z Anything (3:47)
PRODUCERS: Sam Sneed, P. Skam
WRITERS: S. Carter, S. Anderson, J. Wright, L. Bart
PUBLISHERS: Hollis Music, BMI; Lakeview Publishing Co. Ltd., PRS
Roc-A-Fella/Def Jam 15045 (CD promo)
Who would have thought that hip-hop would eventually draw upon Broadway hits for inspiration? Or that the genre would come up with smash records that not only radio willingly embraces but consumers scoop up quicker than tickets for the play "Chicago"? Jay-Z, who had platinum success last year with "Hard Knock Life," sampling the song of the same title from the musical "Annie," is likely to have a similar splash of success with his latest track, "Anything." This time he borrows the hook from the musical "Oliver!," of all things. Radio, which went to his latest album and handpicked the single, has already begun to champion the song, with spins growing weekly by leaps and bounds. Maybe it's Jay-Z's use of simple beats and his laid-back approach on these songs—a stark contrast to his usual in-your-face, hard-edged rap style—that appeals to a broader audience. The technique creates an almost childlike feel. But admittedly, like "Hard Knock Life," the song can be grating when you hear it too much, although that has never kept radio from playing hit records so far. Just a word of advice to Jay-Z: It seems like this particular angle has reached its apex. Let's go back to TV sitcom theme songs or even cartoon music for inspiration, yes?

THE NOTORIOUS B.I.G. FEATURING LIL' KIM & PUFF DADDY Would You Die For Me (3:38)
PRODUCERS: Puff Daddy, Daven "Prestige" Vanderpool
WRITER: not listed
PUBLISHER: not listed
Bad Boy 9327 (CD promo)
The latest single from Biggie's posthumous release, "Born Again," raises the question, "What if?" The Notorious B.I.G. was arguably one of the best lyricists ever to grace the rap world, and many of the verses on "Born Again" are outtakes from previous releases "Ready To Die" and "Life After Death." If these cutting verses are the ones that were taken from the past, imagine where he would be now as an artist. Along for the ride again is Lil' Kim, who continues to show growth as an MC. The only thing holding this single back from being another Notorious classic akin to "One More Chance" and "Hypnotize" is the lackluster production. Although Puffy doesn't recycle another '80s pop hit, thank God, he also doesn't effectively utilize the music to accent his rappers. Rather, he seems content to just provide background for Big and Kim as they do all the work. The single will certainly have some success, based purely on its sentimental value. If nothing else, "Would You Die For Me" illustrates what could have been.

IN PRINT

THE ROCK & ROLL REBELLION: Why People Of Faith Abandoned Rock Music—And Why They Are Coming Back
By Mark Joseph
Broadman & Holman Publishers
$12.99; 316 pages



For the past two decades, Christians who love to make music have been faced with a choice. They must either sing to the choir—that is, record strictly for the Christian music industry—or pursue a career in the mainstream community and risk being rejected if any of their lyrics blatantly mention God or Jesus Christ.

In his fascinating new book, "The Rock & Roll Rebellion: Why People Of Faith Abandoned Rock Music—And Why They Are Coming Back," author Mark Joseph makes a strong case for the latter option of integrating faith-based music into the broader American culture. He even suggests that there really shouldn't be a contemporary Christian music "ghetto" at all.

Joseph demonstrates intimate knowledge of the Christian rock genre and the artists who have contributed to its growth, chronicling the genre's early years and giving brief histories of Benson, Sparrow, Word, and other key Christian music record companies, as well as of CCM (Contemporary Christian Music) magazine. Then, Joseph takes an unflinching look at what he calls "The Great Retreat," a "secessionist movement" that found talented men and women leaving mainstream secular culture for the safe confines of the CCM world.

Joseph's theory is that "the Scopes trial early in the century and the seemingly relentless pace of scientific and social progress" put Christians on the defensive. He says that by separating themselves from the culture at large and spawning their own little creative sanctuary, Christian artists created their own equivalent of the Negro Baseball League, an organization that boasted as much talent as the regular major leagues but whose standout players never received their fair share of recognition. He voices particular disappointment that guitarist Phil Keaggy didn't continue to affect mainstream music with his talent, withdrawing to sing to the CCM choir instead.

Joseph profiles key artists in the contemporary Christian music subculture and divides them into such categories as "The Defectors," with Pat Boone, B.J. Thomas, Rick Cua, Leon Patillo, and Grand Funk Railroad's Mark Farner as examples of artists who abandoned secular music after converting to Christianity. He also recognizes those he refers to as "The Rebels," such as Steve Taylor, dc Talk, BeBe & CeCe Winans, Michael W. Smith, Sixpence None The Richer, and Amy Grant—the latter of whom he singles out to praise for boldly taking her music to the mainstream despite the shots she took from conservative Christians.

Joseph dedicates the book to the late Bob Briner, author of "Roaring Lambs," who always encouraged Christians to be both "salt and light" in the world. In the final paragraph of "The Rock & Roll Rebellion," Joseph carries forward Briner's message, urging Christians to return to the original command to "go and make disciples of all nations."

DEBORAH EVANS PRICE

BOOKS: Send review copies of books pertaining to artists or the music industry to **Bradley Bambarger**, Billboard, 1515 Broadway, New York, N.Y. 10036



Clowning Around. Delicious Vinyl artist Fatlip, a former membar of tha Pharcyde, recently taped the video for his upcoming singla, "What's Up Fatlip?," under tha direction of Spike Jonze ("Being John Malkovich"). The treck will be featured on the March compilation "Delicious Vinyl Presents: Prime Cuts, Volume 1," which will also feature the Brend New Heavies and Masta Ace. Fatlip's debut solo album, "Revenge Of The Nerd," will be available this summer. Pictured, from left, are Delicious Vinyl VP Rick Ross, Fatlip, Delicious Vinyl president Mike Ross, and Jonze.

Ol Skool Graduates To 2nd-Set Status

Quartet Says Keia/Universal's 'R.S.V.P.' Reflects Its Growth

BY JEFF LOREZ

NEW YORK—Having tasted chart success last year with the remake of Atlantic Starr's "Am I Dreaming" featuring Xscape, St. Louis male quartet Ol Skool believes its sophomore album, "R.S.V.P.," will give listeners a much clearer idea of the group's musical identity. The Keia/Universal album is being released March 28.

"We've grown a lot since the first album," explains quartet spokesman Bobby Prescott, referring to Ol Skool's 1998 self-titled debut. Tony Herron, Curtis Jefferson, and Jason Little make up the rest of the group.



OL SKOOL

"This new album really gives a better indication as to what Ol Skool really sounds like," continues Prescott. "We didn't have as much of a chance to put our identity on the first album."

Ol Skool derived its name from years spent on the road performing a string of Motown hits with ex-Temptations front man Dennis Edwards. The group's sound has also been influenced by that of mentor Keith Sweat, who created the Keia label. Sweat was heavily involved in the new album's writing and production.

"The fact that we're self-contained is something Keith really keyed into us," says Prescott, who, along with Jefferson, is the group's principal writer and producer. "We recorded 'R.S.V.P.' over a two-month period in the Sweat Shop, Keith's Atlanta studio. We were able to take his influences and put them with ours. In fact, we're currently working on Keith's new album."

Sweat and Prescott penned the group's first noncommercial single—the confessional, plaintive ballad "I Never"—which was shipped to radio on Feb. 7. In many ways the track sets the tone for the no-holds-barred, straight-up, rootsy R&B album, which is noticeably free of hip-hop and rap.

"We love hip-hop. In fact, I have my own hip-hop label in St. Louis," says Prescott. "But this album had to show what we do best, which is sing and write songs."

The members' collaborative experience, particularly with Sweat, proved beneficial. "He really honed our writing," says Prescott. "He taught us how to make a real song: how to get to the point, how to make the hooks catchy and distinctive. So in addition to great singing, we feel the album has strong melodies and songs that tell stories."

Indeed, much of Ol Skool's "Am I Dreaming" success—the single hit the top five on the Hot R&B/Hip-Hop Singles & Tracks chart—stems from the accompanying provocative video in which group member Jefferson discovers his girlfriend is an exotic dancer. The video's popularity made it a BET fixture—and seemingly spawned many of the dramatic song themes on the new album, such as "Like A Fool," "Guilty," and, of course, the new single.

"It's funny, but the women reacted more to that video than the men," laughs Prescott. "You would have thought it would be the other way. That's why for our new single, we're doing a video with another real twist.

(Continued on page 47)

Mayfield Memorialized With Rousing Musical Tribute By Hill, Wonder, Clapton, And Others

The Rhythm and the Blues



by Gail Mitchell

CURTIS REMEMBERED: **Lauryn Hill, Stevie Wonder, Eric Clapton,** and surviving members of the **Impressions** were among the musical luminaries paying tribute to R&B pioneer/visionary **Curtis Mayfield** at Los Angeles' First A.M.E. Church on Feb. 22. The emotional yet uplifting memorial was the first public tribute to the multitalented Mayfield since the private funeral service held last December in Atlanta after his death at age 57.

First A.M.E.'s the Rev. **Steven Johnson** set the tone: "We came here to celebrate, so turn off your phones, beepers, and everything else."

From then on, Hill, Wonder, and the others—with vocal support from First A.M.E.'s **Freedom Choir** as well as a musician's dream team that included **Narada Michael Walden, Nathan East, Greg Phillinganes, Jeff "Skunk" Baxter,** and **Jerry Hey**—repeatedly had the congregation on its feet with heartfelt interpretations of Mayfield classics. They included "I've Been Trying" (sung by Clapton with the still sweet-sounding Impressions); "The Makings Of You" (performed by Hill, who said Mayfield "made a huge impact on my perception of the world"); "Gypsy Woman" (sung by Wonder, who noted, "His songs reflected the essence of African-Americans as a people . . . As significant as the upcoming Grammys are, this is even more so"); "I'm So Proud"; and "We're A Winner." Closing the memorial: shake-the-roof renditions of "It's All Right" and "Amen."

Also on hand were Mayfield's widow, **Altheida;** actor **Danny Glover;** and Mayfield's manager **Marv Heiman,** who reflected, "I believe when Curtis got to heaven, he sat down with **Marvin Gaye** and **Sam Cooke**—and the heavens are singing."

INDUSTRY BRIEFS: **Whitney Houston** and **The Artist Formerly Known As Prince** will share dual honors as female and male artist of the decade during the 14th annual Soul Train Music Awards. The telecast airs Saturday (4) . . . A video for **Destiny's Child's** latest single, "Say My Name," isn't the only thing that's new about the Columbia quartet. The Grammy-nominated foursome is sporting two new members: 18-year-old **Farrah Franklin** and 19-year-old **Michelle Williams.** The pair, who make their debuts in the aforementioned video, succeed former members **Latavia Roberson** and **LeToya Luckett.** Along with **Beyoncé Knowles** and **Kelly Rowland,** Williams and Franklin kick off a two-week European promotional tour on March 5, followed by two Madison Square Garden concerts in New York with **Brian McKnight** and a spring concert tour.

Speaking of Destiny's Child: The group joins **DMX, Aaliyah, Ginuwine, Timbaland & Magoo, Dave Hollister,** and others on the soundtrack to the action flick "Romeo Must Die." The Warner Bros.-distributed film—featuring **Jet Li, Isaiah Washington,** DMX, and Aaliyah—hits theaters March 24. The Blackground Records soundtrack, distributed by Virgin, bows March 21 . . . The Dallas Mavericks' **Cedric Ceballos** has expanded his club promotion-focused HYB Entertainment into a full-service record label. Under the rapping alias **Nuff-Cedd,** Ceballos is planning to release a self-titled debut this summer. The HYB roster also includes **Dark-KU, Knatural,** and the **Untouchable Soldiers.** Ceballos' brother **Chris** manages the label's day-to-day operations as president/CEO . . . Grammy-winning South African singer **Miriam Makeba** returns after a nearly 10-year absence with a new album, "Homeland." The April 25 set features "Pata Pata 2000," an update of her 1967 hit "Pata Pata." Released on the Putumayo Artists label, the project arrives two days prior to the Freedom Day South Africa celebration (April 27).

Rapstation.com, founded last September by **Public Enemy's Chuck D,** has kicked off its Web radio offshoot. In addition to cutting-edge rap/hip-hop music, the site features specialty shows hosted by such hip-hop luminaries as **the Poetess** ("G Spot"), **Nasty Nes** ("Planet Of The Tapes"), **Awesome 2** ("The Awesome 2 Radio Show"), and **Professor Griff** ("Poetical Tonguez").

'HIP-HOP FOR RESPECT': That's the name of the musical project spearheaded by Rawkus Entertainment artists **Mos Def** and **Talib Kweli** on behalf of police brutality victims **Amadou Diallo** and **Tyesha Miller.** Originally slated to be a single, the project mushroomed into four-song, maxi-single status thanks to a strong response from the hip-hop community. It's set for a March 14 release. Proceeds will benefit the nonprofit Hip-Hop for Respect Foundation. The video for the track "One For Love—Pt. 1" will be available Monday (28). In addition to Def and Kweli, the video features **Common,**



Showing Appreciation. Los Angeles Mayor Richard J. Riordan hosted an inaugural luncheon honoring the nominees for tha 31st National Assn. for the Advancement of Colored People (NAACP) Imaga Awards at tha city's County Museum of Art. Among the guests on hand for the festivities were, from left, RCA artist Kevon Edmonds and NAACP president/CEO Kweisi Mfume.

Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS™

MARCH 4, 2000

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

Broadcast Data Systems · SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	3	3	21	**HOT BOYZ ▲** 5 weeks at No. 1 TIMBALAND (M ELLIOTT, T MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MINE/EASTWEST 64029/EEG †	1
2	1	2	14	**THANK GOD I FOUND YOU ●** J. JAM, T. LEWIS (M. CAREY, J. HARRIS III, T. LEWIS)	MARIAH CAREY FEATURING JOE & 98 DEGREES (C) (D) (T) (V) (X) COLUMBIA 79338 †	1
3	2	1	23	**GET IT ON TONITE ★** S. MILLER, B. BRUNO, M. [illegible], P. MILLER, S. MOORE, D. BENBOW, A. WILSON, J. EVERS, J. KORDULETICH)	MONTELL JORDAN (C) (D) (T) DEF SOUL 562622/IDJMG †	1
4	4	4	9	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (D'ANGELO, R. SAADIQ)	D'ANGELO CHEEBA SOUND ALBUM CUT/VIRGIN †	4
5	6	7	10	**THONG SONG ☆** SISQO, TIM & BOB (M. ANDREWS, T. KELLEY, B. ROBINSON, R. ROSA, D. CHILD)	SISQO (T) DRAGON/DEF SOUL 562599*/IDJMG	5
6	7	6	25	**I WANNA KNOW** JC, T. ALLEN (J. [illegible], MAS, J. SKINNER, M. WILLIAMS)	JOE JIVE SOUNDTRACK CUT †	6
7	5	5	22	**HE CAN'T LOVE U ●** B.M.COX (B.CASEY, B.CASEY, B.M. COX)	JAGGED EDGE (C) (D) (T) SO SO DEF 79146/COLUMBIA †	3
8	8	9	18	**ONE NIGHT STAND ★** J-SHIN, L. SCOTT (J. SHIN, L. SCOTT)	J-SHIN FEATURING LATOCHA SCOTT (C) (D) (T) SLIP-N-SLIDE 84489/ATLANTIC †	8
9	9	13	12	**I LIKE IT ★** D. AUSTIN (D. AUSTIN, G. WHITE)	SAMMIE (C) (D) (T) FREEWORLD 58776/CAPITOL †	9
10	11	12	9	**I DON'T WANNA** D. SAINT, K. [illegible], J. AUSTIN, D. SCANTZ, K. HICKS, J. PHA)	AALIYAH PRIORITY SOUNDTRACK CUT	10
11	10	8	28	**U KNOW WHAT'S UP ●** EDDIE F, [illegible], [illegible], J. [illegible], [illegible], MUHAMMAD, A. HAMILTON, D. DAMON, F. MCKENZIE)	DONELL JONES (C) (D) UNTOUCHABLE/ [illegible]	1
12	12	10	14	**SAY MY NAME** R. JERKINS (R. JERKINS, F. JERKINS III, L. DANIELS, B. KNOWLES, L. LUCKETT, K. ROWLAND, L. ROBERSON)	DESTINY'S CHILD COLUMBIA ALBUM CUT †	5
13	13	11	13	**LOVE IS BLIND** SWIZZ BEATZ (E. JEFFERS, A. FIELDS, K. DEAN)	EVE FEATURING FAITH EVANS RUFF RYDERS ALBUM CUT/INTERSCOPE †	11
14	14	16	12	**FORGOT ABOUT ORE** DR. DRE, MEL-MAN, [illegible], A. YOUNG, M. BRADFORD, M. MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE †	14
15	15	14	25	**NO MORE RAIN (IN THIS CLOUD)** A. STONE, A. STONE, R. WILLIAMS, G. CHAMBERS, J. WEATHERLY)	ANGIE STONE ARISTA ALBUM CUT †	9
16	16	22	5	**MARIA MARIA ★** W. JEAN, J. DUPLESSIS, W. JEAN, [illegible]DUPLESSIS, C. SANTANA, K. HERNANDEZ, E. REBOMO)	SANTANA FEATURING THE PRODUCT G&B (C) (D) (T) (X) ARISTA 13773 †	16
				◄ Greatest Gainer/Sales ►		
17	88	—	2	**THERE YOU GO ☆** SHE'KSPERE (A. MOORE, K. BRIGGS, K. BURRUSS)	P!NK (C) (D) LAFACE 24456/ARISTA †	17
18	22	26	17	**LEFT, RIGHT, LEFT ★** S. RED (T. COOK)	DRAMA (C) (T) (X) TIGHT 2 DEF/TIGHT IV LIFE 4501*/ATLANTIC	18
19	24	42	4	**ANYTHING** S. [illegible], P. SKAM (S. CARTER, S. ANDERSON, J. WRIGHT, L. BART)	JAY-Z ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG †	19
20	32	49	7	**WHOA! ☆** BUCKWILD (A. BEST)	BLACK ROB (T) BAD BOY [illegible]/ARISTA †	20
21	20	23	18	**THE BEST MAN I CAN BE** J. JAM, T. LEWIS, J. WRIGHT (J. HARRIS III, T. LEWIS, J. WRIGHT)	GINUWINE, R.L., TYRESE, CASE COLUMBIA SOUNDTRACK CUT †	20
22	19	17	23	**BRING IT ALL TO ME** L. [illegible], B. [illegible], A. [illegible], J. RUBY, L. EVANS, K. SPENCER, W. SHELBY, L. VAN HORSSEN, N. SYLVERS)	BLAQUE TRAU. MASTERS ALBUM CUT/COLUMBIA †	15
23	23	27	8	**I NEED A HOT GIRL** M. FRESH (B. THOMAS, F. WILLIAMS, T. GREY, D. CARTER, T. VIRGIL, C. DORSEY)	HOT BOYS CASH MONEY ALBUM CUT/UNIVERSAL †	23
24	27	39	5	**PARTY UP (UP IN HERE) ★** SWIZZ BEATZ (E. SIMMONS, K. DEAN)	DMX (T) RUFF RYDERS/DEF JAM 562605*/IDJMG	24
				◄ Greatest Gainer/Airplay ►		
25	31	37	5	**THAT'S WHAT I'M LOOKING FOR ★** [illegible], P. [illegible], DA BRAT, K. DUPREE)	DA BRAT (T) SO SO DEF 79330*/COLUMBIA †	25
26	17	18	26	**24/7 ●** A. RAY (A. RAY, SCOTT SMITH)	KEVON EDMONDS (C) (D) (T) (X) RCA 65924 †	2
27	18	15	18	**NONE OF UR FRIENDS BUSINESS** TIMBALAND, E. LUMPKIN, T. MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT † EPIC †	7
28	25	24	28	**IF YOU LOVE ME ★** MINT CONDITION (K. LEWIS)	MINT CONDITION (C) (D) (X) ELEKTRA 64027/EEG †	5
29	26	21	17	**GOT TO GET IT ★** SISQO, A. WEST (M. ANDREWS, A. WEST, M. COLLINS, J. TRAVIS)	SISQO FEATURING MAKE IT HOT (T) DRAGON/DEF SOUL 562455*/IDJMG †	12
30	30	32	11	**I LEARNED FROM THE BEST** D. FOSTER (D. WARREN)	WHITNEY HOUSTON ARISTA ALBUM CUT †	30
31	21	19	11	**G'D UP ★** BATTLECAT (C. BROADUS, T. DAVIS, K. SPILLMAN, D. MEANS, K. GILLIAM)	SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 204 † TVT †	19
32	35	43	6	**STAY OR LET IT GO ★** F. MASON, JR., R. JERKINS, R. JERKINS, F. JERKINS III, H. MASON, JR., L. DANIELS, B. MCKNIGHT)	BRIAN MCKNIGHT MOTOWN 156248*	32
33	43	47	5	**RYDE OR DIE, CHICK** TIMBALAND, T. PHILLIPS, S. JACOBS, D. STYLES, D. DEAN, T. MOSLEY)	THE LOX FEATURING TIMBALAND AND EVE RUFF RYDERS ALBUM CUT/INTERSCOPE †	33
34	28	20	13	**OO IT AGAIN (PUT YA HANOS UP) ★** ROCKWILDER, [illegible] CARTER, R. STINSON, O. GRANT, K. JOSHUA, A. WHITEHEAD)	JAY-Z FEATURING BEANIE SIGEL & AMIL (C) ROC-A-FELLA/EF JAM 562575*/IDJMG †	17
35	29	25	13	**WHAT'S MY NAME ★** I. GOTTI, SELF, IE. SIMMONS, L. LORENZO, E. HINSON)	DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	23
36	52	53	20	**STILL IN MY HEART ☆** SOULSHOCK, KARLIN, [illegible] SCHACK, K. KARLIN, A. MARTIN, J. MATIAS)	TRACIE SPENCER (C) (D) (X) CAPITOL 58807 †	36
37	41	41	17	**CAN'T STAY** G. PEOPLES, D. HOLLISTER, IE. PEOPLES, D. HOLLISTER)	DAVE HOLLISTER DEF SQUAD ALBUM CUT, DREAMWORKS †	37
38	36	29	29	**BACK AT ONE ★** B. MCKNIGHT (B. MCKNIGHT)	BRIAN MCKNIGHT (T) (X) MOTOWN 156501* †	7
39	39	40	24	**YOUR CHILD** G. ISAAC (G. ISAAC)	MARY J. BLIGE MCA ALBUM CUT	39
40	37	45	15	**GET UP ★** A. LARRIEUX, L. LARRIEUX, A. LARRIEUX, L. LARRIEUX)	AMEL LARRIEUX [illegible] T. 550 MUSIC 79284/EPIC †	37
41	42	33	14	**U UNOERSTANO** M. FRESH (B. THOMAS, T. GREY)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL †	27
42	47	48	6	**MR. TOO DAMN GOOD** G. LEVERT, J. LITTLE, III (G. LEVERT, J. LITTLE III)	GERALD LEVERT EASTWEST ALBUM CUT/EEG †	42
43	44	44	41	**BACK THAT THANG UP ★** M. FRESH (JUVENILE, M. FRESH, LIL' WAYNE)	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	5
44	33	34	33	**GET GONE ●** B. M. COX, K. HICKS, J. AUSTIN, B. M. COX, K. HICKS)	IDEAL (C) (D) NOONTIME 38666/VIRGIN †	2
45	45	46	7	**BABY DON'T CRY (KEEP YA HEAD UP II)** T. SHAKUR, SOULSHOCK, KARLIN, T. SHAKUR, L. SCHACK, K. KARLIN, E. D. I. NOBLE)	2PAC + OUTLAWZ AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	42
46	49	56	4	**YOU OWE ME** TIMBALAND (N. JONES, T. MOSLEY)	NAS FEATURING GINUWINE COLUMBIA ALBUM CUT †	46
47	40	30	15	**BREATHE ANO STOP** J. [illegible], K. FAREED, G. REDD, SR., G. REDD, R. HANDY, C. HORNE, R. BELL, R. BELL, R. MICKENS)	Q-TIP ARISTA 2001 ALBUM CUT/ARISTA †	21
48	46	28	22	**DEEP INSIDE** K. DEANE (M. J. BLIGE, T. GETER, K. DEANE, E. JOHN, B. TAUPIN)	MARY J. BLIGE MCA ALBUM CUT †	9
49	38	35	40	**SPEND MY LIFE WITH YOU ●** E. BENET, D. POSEY, G. NASH, JR. (E. BENET, D. POSEY, G. NASH, JR.)	ERIC BENET FEATURING TAMIA (C) (D) (X) WARNER BROS. 16998 †	3
50	50	52	6	**WHY YOU WANNA KEEP ME FROM MY BABY** T. RILEY (T. RILEY, T. RICH)	GUY MCA ALBUM CUT †	50
51	34	31	19	**DANCIN' ★** D. LIGHTY, [illegible] F. T. RILEY (D. LIGHTY, E. FERRELL, C. LIGHTY, D. DAMON, B. MUHAMMAD, T. RILEY)	GUY (C) (D) TI MCA 155667 †	4
52	55	55	6	**RESURRECTION (PAPER, PAPER)** JT BLAZE (BONE, [illegible] SH-N-BONE, J. THOMAS)	BONE THUGS-N-HARMONY RUTHLESS/LOUD ALBUM CUT/EPIC †	52
53	51	50	20	**THA BLOCK IS HOT ★** M. FRESH, LIL' WAYNE, JUVENILE, B.G., M. FRESH)	LIL' WAYNE FEATURING JUVENILE & B.G. (T) CASH MONEY 156545*/UNIVERSAL †	24
54	72	73	4	**NO LOVE (I'M NOT USED TO)** D. SIMMONS (D. SIMMONS)	KEVON EDMONDS RCA ALBUM CUT	54
55	56	72	3	**LISTEN TO YOUR MAN** C. DEBARGE, V. NOBLES (C. DEBARGE, J. STOKES)	CHICO DEBARGE FEATURING JOE MOTOWN ALBUM CUT †	55
56	74	—	2	**IS THIS PAIN OUR PLEASURE** MINT CONDITION (K. LEWIS, STOKLEY)	MINT CONDITION ELEKTRA ALBUM CUT/EEG †	56
57	64	66	4	**UNTIL WE RICH** C. THOMPSON (C. JACKSON, C. THOMPSON, A. HENDERSON, R. SHELTON, L. HILL)	ICE CUBE FEATURING KRAYZIE BONE LENCH MOB/BEST SIDE ALBUM CUT/PRIORITY †	57
58	48	51	6	**YOU CAME ALONG ★** R. JERKINS (R. JERKINS, F. JERKINS III, C. HIGGENS, C. HIGGENS, B. CROWDER)	BEVERLY (C) (D) YAB YUM/ELEKTRA 64037/EEG †	48
59	68	57	17	**DA ROCKWILDER ★** ROCKWILDER (K. SMITH, R. NOBLE, D. STINSON)	METHOD MAN/REDMAN (T) DEF JAM 562440*/IDJMG †	51
60	62	64	12	**CREEP INN** B.M.COX (J. AUSTIN, B. CASEY, B. CASEY, B. M. COX, M. JACKSON)	IDEAL NOONTIME ALBUM CUT/VIRGIN †	60
61	59	62	5	**BOUNCE ★** G. GRIFFIN, P. WRIGHT (G. GRIFFIN, P. WRIGHT, PASTOR TROY, M.P. EVANS)	MIRACLE (III) (T) 00 MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	59
62	60	59	18	**TURN YOUR LIGHTS DOWN LOW** THE MARLEY BOYZ (B. MARLEY, M. RIVERTON, R. J. RUDOLPH)	LAURYN HILL & BOB MARLEY COLUMBIA/ISLAND/IDJMG ALBUM & SOUNDTRACK CUT †	49
63	73	—	2	**GOTTA LEAVE** M. ELLIOTT, R. STEWART, E. SEATS (M. ELLIOTT, R. STEWART, E. SEATS)	702 MOTOWN ALBUM CUT †	63
64	66	67	4	**WHEN YOU THINK OF ME** J. DUPLAIX, V. DUPLAIX, E. BENET, E. BENET, J. POYSER, V. DUPLAIX)	ERIC BENET FEATURING ROY AYERS WARNER BROS. ALBUM CUT	64
65	54	36	17	**CAUGHT OUT THERE ★** THE NEPTUNES (P. WILLIAMS, C. HUGO)	KELIS (C) (D) (T) VIRGIN 38677 †	9
66	75	—	2	**WHISTLE WHILE YOU TWURK ★** BEAT-IN-AZZ (D. ROC KANE, BEAT-IN-AZZ)	YING YANG TWINS (C) (T) 00 COLLIPARK 1005*	66
67	57	75	10	**WHISPERS IN THE DARK ★** JOE (J. THOMAS, J. THOMPSON, J. SKINNER)	PROFYLE (C) (D) MOTOWN 156409 †	57
68	78	86	3	**I WISH** M. CITY, L. THOMAS (C. THOMAS, M. CITY)	CARL THOMAS BAD BOY ALBUM CUT/ARISTA	68
69	61	61	5	**F**K YOU** DR. DRE, MEL-MAN (A. YOUNG, C. BROADUS, D. COPELAND, B. BAILEY)	DR. DRE FEATURING DEVIN A/K/A THE DUDE & SNOOP DOGG AFTERMATH ALBUM CUT/INTERSCOPE	61
70	70	70	4	**OEAR LIE** BABYFACE, [illegible] BABYFACE, T. WATKINS)	TLC LAFACE A. PUM CUT/ARISTA	70
71	65	58	14	**NOTORIOUS B.I.G.** D. VANDERPOOL, S. COMBS, [illegible] WALLACE, D. VANDERPOOL, J. TAYLOR, N. BATES, S. LEBON)	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & LIL' KIM BAD BOY ALBUM CUT/ARISTA †	30
72	63	63	11	**GIRLS ALL PAUSE** BINK DOG (N. BROWN, R. HARRELL, N. HALE, D. WILLIAMS)	KURUPT FEATURING NATE DOGG AND ROSCOE ANTRA ALBUM CUT/ARTEMIS †	62
73	58	54	11	**BEST FRIEND ★** S. COMBS, M. WINANS, [illegible] S. COMBS, M. WINANS, C. CROSS)	PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR (C) (D) BAD BOY 79318/ARISTA †	54
74	77	77	3	**FEELIN' SO GDOO** S. COMBS, [illegible] COMBS, S. STANDARD, G. LOGOS, C. ROJAN, Y. J. LOPEZ, C. RIOS, J. CARTAGENA)	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE WORK ALBUM CUT/EPIC †	74
75	71	83	3	**Y.O.U. ★** E. SERMON, C. SMITH, R. NOBLE, E. SERMON, M. TAYLOR, A. S. MUHAMMED-JONES, R. FOSTER, J. DAVIS)	METHOD MAN/REDMAN (T) DEF JAM 562586*/IDJMG †	71
76	76	76	3	**HOW LONG** M. WINANS (M. WINANS, K. HICKSON, S. WATSON, L. SANDERS)	LV LOUD ALBUM CUT/COLUMBIA †	76
77	79	79	1	**FREAKIN' IT ★** PORE & TONE (R. J. SAWYER, M. MCLEOD, B. EDWARDS, N. ROGERS, W. SMITH, S. BARNES, L. OLIVER, L. BENNETT)	WILL SMITH (T) 00 COLUMBIA 79341* †	77
78	80	97	3	**ILL BOMB** DJ SCRATCH (L.T. SMITH, G. SPIVEY, W. RUBEL)	FUNKMASTER FLEX & BIG KAP FEATURING LL COOL J DEF JAM ALBUM CUT/IDJMG	78
79	83	71	11	**GET RICH TO THIS** ORGANIZED NOIZE (P. BROWN, A. MURRAY, T. BURTON, P. BARNETT, S. GIPP, W. KINGSTON, J. WILLIAMS)	GOODIE MOB. FEATURING BIG BOI + BACKBONE LAFACE ALBUM CUT/ARISTA †	85
				◄ Hot Shot Debut ►		
80	NEW ▶		1	**HE WASN'T MAN ENOUGH** R. JERKINS (R. JERKINS, F. JERKINS III, L. DANIELS, H. MASON, JR.)	TONI BRAXTON LAFACE ALBUM CUT/ARISTA	80
81	67	60	20	**THE GREATEST ROMANCE EVER SOLD** PRINCE (P)	☥ (C) (D) (T) (X) NPG 13749/ARISTA †	23
82	84	97	3	**IMPERIAL** DJ SHOK (R. FISHER, T. SMITH)	RAH DIGGA FEATURING BUSTA RHYMES FLIPMODE/ELEKTRA ALBUM CUT/EEG †	82
83	87	—	2	**85** P.A. (S. P. JOSEPH, J. GRIGSBY, J. HOLLINS, K. PRATHER, M. SINCLAIR, A. PATTON)	YOUNGBLOODZ FEATURING JIM CROW AND BIG BOI GHET-O-VISION/LAFACE ALBUM CUT/ARISTA †	83
84	82	79	10	**CHIN CHECK** DR. DRE (D. JACKSON, A. YOUNG, C. BROADUS, L. PATTERSON)	N.W.A. FEATURING SNOOP DOGG PRIORITY SOUNDTRACK CUT	74
85	NEW ▶		3	**GIVE ME YOU** M. SEAL, NATE-LOVE, BIG MIKE, CLEMONS (D. WARREN)	MARY J. BLIGE MCA ALBUM CUT †	68
99	85	69	18	**STRAYED AWAY ★** NATE-LOVE, BIG MIKE, CLEMONS, M. CLEMONS, A. HICKS)	TERRY DEXTER (C) (D) UNIVERSITY 16907*/WARNER BROS. †	68
97	96	96	18	**LEFT & RIGHT ★** D'ANGELO (D'ANGELO, R. NOBLE, C. SMITH, K. FAREED)	D'ANGELO FEATURING METHOD MAN AND REDMAN (C) (D) (T) CHEEBA SOUND 38673/VIRGIN †	18
86	NEW ▶		1	**ONCE UPON A TIME** S. CRAWFORD (M. JORDAN, A. CRAWFORD)	MONTELL JORDAN DEF SOUL ALBUM CUT/IDJMG †	68
85	68	97	20	**MS. FAT BOOTY ★** KOOL G (D. SMITH, KOOL G)	MOS DEF (T) RAWKUS 203*/PRIORITY †	68
96	90	35	20	**N 2 GETHER NOW ★** DJ PREMIER, T. DATE (C. SMITH, F. DURST, C. MARTIN)	LIMP BIZKIT FEATURING METHOD MAN (T) FLIP 497183*/INTERSCOPE †	68
97	97	60	10	**KEYS ★** S. CRAWFORD (A. CRAWFORD, M. JORDAN, S. JONES)	LATANYA (C) (D) (T) TVT 4405 †	18
92	NEW ▶		1	**HOW WE ROLL ★** V. BRYANT (V. BRYANT)	69 BOYZ (C) (D) HOME BASS 73333 †	92
93	97	68	18	**NASTRADAMUS ★** L.E.S. (N. JONES, L. LEWIS, J. BROWN)	NAS (T) 00 COLUMBIA 79299* †	27
94	NEW ▶		3	**SHACKLES (PRAISE YOU) ★** M. JOSHUA, W. CAMPBELL (T. ATKINS, E. ATKINS, W. CAMPBELL)	MARY MARY (T) (X) C2 79347/COLUMBIA	94
99	89	78	18	**LET'S MAKE LOVE** DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	SILK ELEKTRA ALBUM CUT/EEG	68
96	96	97	7	**LOW INCOME** W. JEAN, A. BRASSI (W. JEAN, J. DUPLESSIS)	WYCLEF JEAN PRIORITY SOUNDTRACK CUT	72
97	96	—	7	**THE 6TH SENSE ☆** DJ PREMIER (C. MARTIN, L. LYNN)	COMMON (T) MADAM XENOBIA 155704*/MCA	97
93	99	97	18	**STEP TO THIS ★** R. LUMPKINS (MASTER P)	MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680*/PRIORITY †	60
89	97	87	10	**WILD OUT** SWIZZ BEATZ (D. STYLES, S. JACOBS, J. PHILLIPS, D. DEAN, K. DEAN)	THE LOX RUFF RYDERS ALBUM CUT/INTERSCOPE †	64
100	100	68	3	**SHUT 'EM DOWN ★** DJ SCRATCH, LL COOL J (L.T. SMITH, G. SPIVEY)	LL COOL J (T) WARNER SUNSET 84662*/ATLANTIC †	68

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D) * Indicates (D) unavailable, in which case catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000 Billboard/BPI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	1	9	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (EMI/VIRGIN) 5 wks at No. 1
2	2	10	**THONG SONG** SISQO (DRAGON/DEF SOUL/ID:JMG)
3	3	25	**I WANNA KNOW** JOE (JIVE)
4	4	9	**I DON'T WANNA** AALIYAH (PRIORITY)
5	5	14	**SAY MY NAME** DESTINY'S CHILD (COLUMBIA)
6	10	22	**HE CAN'T LOVE U** JAGGED EDGE (SO SO DEF/COLUMBIA)
7	6	22	**GET IT ON TONITE** MONTELL JORDAN (DEF SOUL/ID:JMG)
8	7	21	**HOT BOYZ** MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
9	9	28	**U KNOW WHAT'S UP** DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
10	8	13	**LOVE IS BLIND** EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
11	11	12	**FORGOT ABOUT DRE** DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
12	12	25	**NO MORE RAIN (IN THIS CLOUD)** ANGIE STONE (ARISTA)
13	18	4	**ANYTHING** JAY Z (ROC A-FELLA/DEF JAM/ID:JMG)
14	14	23	**BRING IT ALL TO ME** BLAQUE (TRACK MASTERS/COLUMBIA)
15	16	18	**THE BEST MAN I CAN BE** GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
16	17	8	**I NEED A HOT GIRL** HOT BOYS (CASH MONEY/UNIVERSAL)
17	23	5	**PARTY UP (UP IN HERE)** DMX (RUFF RYDERS/DEF JAM/ID:JMG)
18	26	5	**THAT'S WHAT I'M LOOKING FOR** DA BRAT (SO SO DEF/COLUMBIA)
19	13	18	**NONE OF UR FRIENDS BUSINESS** GINUWINE (550 MUSIC/EPIC)
20	33	7	**WHOA!** BLACK ROB (BAD BOY/ARISTA)
21	15	14	**THANK GOD I FOUNO YOU** MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
22	19	17	**GOT TO GET IT** SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/ID:JMG)
23	20	15	**ONE NIGHT STAND** J-SHIN FEAT. LATOCHA SCOTT (SLIP N-SLIDE/ATLANTIC)
24	31	5	**RYDE OR DIE, CHICK** THE LOX (RUFF RYDERS/INTERSCOPE)
25	24	11	**I LEARNED FROM THE BEST** WHITNEY HOUSTON (ARISTA)
26	25	26	**24/7** KEVON EDMONDS (RCA)
27	27	6	**STAY OR LET IT GO** BRIAN MCKNIGHT (MOTOWN)
28	21	13	**WHAT'S MY NAME** DMX (RUFF RYDERS/DEF JAM/ID:JMG)
29	29	29	**BACK AT ONE** BRIAN MCKNIGHT (MOTOWN)
30	26	24	**YOUR CHILD** MARY J. BLIGE (MCA)
31	38	17	**CAN'T STAY** DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
32	22	13	**DO IT AGAIN (PUT YA HANDS UP)** JAY-Z (ROC A-FELLA/DEF JAM/ID:JMG)
33	30	14	**U UNOERSTANO** JUVENILE (CASH MONEY/UNIVERSAL)
34	34	28	**IF YOU LOVE ME** MINT CONDITION (ELEKTRA/EEG)
35	36	41	**BACK THAT THANG UP** JUVENILE (CASH MONEY/UNIVERSAL)
36	32	15	**BREATHE ANO STOP** Q-TIP (ARISTA 2001/ARISTA)
37	37	22	**OEEP INSIOE** MARY J. BLIGE (MCA)
38	41	4	**YOU OWE ME** NAS FEAT. GINUWINE (COLUMBIA)
39	39	7	**BABY DON'T CRY (KEEP YA HEAD UP II)** 2PAC + OUTLAWZ/AMARU/OEATH ROW/INTERSCOPE)
40	40	6	**MR. TOO DAMN GOOD** GERALD LEVERT (EASTSIDE/EEG)
41	42	11	**G'O UP** SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
42	43	6	**WHY YOU WANNA KEEP ME FROM MY BABY** GUY (MCA)
43	35	33	**GET GONE** IDEAL (NOONTIME/VIRGIN)
44	46	7	**LEFT, RIGHT, LEFT** DRAMA (TIGHT 2 DEF TIGHT IV LIFE/ATLANTIC)
45	47	8	**GET UP** AMIEL LARRIEUX (550 MUSIC/EPIC)
46	48	6	**RESURRECTION (PAPER, PAPER)** BONE THUGS-N-HARMONY (RUTHLESS/LOUD/EPIC)
47	44	20	**THA BLOCK IS HOT** LIL' WAYNE (CASH MONEY/UNIVERSAL)
48	45	40	**SPEND MY LIFE WITH YOU** ERIC BENET FEAT. TAMIA (WARNER BROS.)
49	49	3	**LISTEN TO YOUR MAN** CHICO DEBARGE FEAT. JOE (MOTOWN)
50	60	4	**NO LOVE (I'M NOT USED TO)** KEVON EDMONDS (RCA)
51	50	8	**I LIKE IT** SAMMIE (FREEWORLD/CAPITOL)
52	54	4	**UNTIL WE RICH** ICE CUBE FEAT. MAAYZE BONE (LENCH MOB/BEST SIDE/PRIORITY)
53	62	2	**IS THIS PAIN OUR PLEASURE** MINT CONDITION (ELEKTRA/EEG)
54	58	17	**DA ROCK WILDER** METHOD MAN/REDMAN (DEF JAM/ID:JMG)
55	53	18	**TURN YOUR LIGHTS DOWN LOW** LAURYN HILL & BOB MARLEY (COLUMBIA/ISLAND/ID:JMG)
56	56	10	**CREEP INN** IDEAL (NOONTIME/VIRGIN)
57	63	3	**I WISH** CARL THOMAS (BAD BOY/ARISTA)
58	52	5	**F**K YOU** DR. DRE (AFTERMATH/INTERSCOPE)
59	57	4	**WHEN YOU THINK OF ME** ERIC BENET FEAT. ROY AYERS (WARNER BROS.)
60	61	2	**GOTTA LEAVE** 702 (MOTOWN)
61	55	14	**NOTORIOUS B.I.G.** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
62	51	11	**GIRLS ALL PAUSE** KURUPT (ANTRA/ARTEMIS)
63	69	11	**GET RICH TO THIS** GOODIE MOB (LAFACE/ARISTA)
64	64	3	**ILL BOMB** FUNKMASTER FLEX & BIG KAP (DEF JAM/ID:JMG)
65	74	3	**FEELIN' SO GOOD** JENNIFER LOPEZ (WORK/EPIC)
66	—	1	**HE WASN'T MAN ENOUGH** TONI BRAXTON (LAFACE/ARISTA)
67	67	3	**IMPERIAL** RAH DIGGA FEAT. BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
68	72	3	**HOW LONG** LV (LOUD/COLUMBIA)
69	65	2	**Y.O.U.** METHOD MAN/REDMAN (DEF JAM/ID:JMG)
70	66	5	**CHIN CHECK** N.W.A. FEAT. SNOOP DOGG (PRIORITY)
71	70	2	**MARIA MARIA** SANTANA FEAT. THE PRODUCT G&B (ARISTA)
72	71	4	**OEAR LIE** TLC (LAFACE/ARISTA)
73	75	2	**85** YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)
74	—	1	**GIVE ME YOU** MARY J. BLIGE (MCA)
75	—	1	**ONCE UPON A TIME** MONTELL JORDAN (DEF SOUL/ID:JMG)

Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	1	3	**BEAUTY** DRU HILL (DEF SOUL/ID:JMG)
2	2	3	**VIVRANT THING** Q-TIP (VIOLATOR/DEF JAM/ID:JMG)
3	5	17	**IT'S GONNA RAIN** KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
4	7	4	**LOVE YOU LIKE I DID** 112 (BAD BOY/ARISTA)
5	4	10	**FORTUNATE** MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
6	6	3	**WE CAN'T BE FRIENDS** DEBORAH COX WITH R.L. (ARISTA)
7	9	4	**GIVE YOU WHAT YOU WANT (FA SUNE)** CHICO DEBARGE (MOTOWN)
8	10	23	**NO SCRUBS** TLC (LAFACE/ARISTA)
9	11	15	**HAPPILY EVER AFTER** CASE (DEF SOUL/ID:JMG)
10	8	6	**BLING BLING** B.G. (CASH MONEY/UNIVERSAL)
11	12	18	**WHERE MY GIRLS AT?** 702 (MOTOWN)
12	3	4	**QUIET STORM** MOBB DEEP (LOUD/COLUMBIA)
13	15	21	**ANYWHERE** 112 FEAT. LIL'Z (BAD BOY/ARISTA)
14	19	6	**GOT YOUR MONEY** OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
15	13	18	**BILLS, BILLS, BILLS** DESTINY'S CHILD (COLUMBIA)
16	20	13	**SO ANXIOUS** GINUWINE (550 MUSIC/EPIC)
17	—	1	**YOU CAN DO IT** ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
18	18	11	**NEVER GONNA LET YOU GO** FAITH EVANS (BAD BOY/ARISTA)
19	21	10	**UNPRETTY** TLC (LAFACE/ARISTA)
20	14	4	**MY LOVE IS YOUR LOVE** WHITNEY HOUSTON (ARISTA)
21	—	39	**HOME ALONE** R. KELLY FEAT. KEITH MURRAY (JIVE)
22	—	41	**CAN I GET A...** JAY-Z FEAT. AMIL (OF MAJOR CONO) & JA (DEF JAM/ID:JMG)
23	22	31	**EX-FACTOR** LAURYN HILL (RUFFHOUSE/COLUMBIA)
24	—	15	**ALL NIGHT LONG** FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
25	16	15	**WHAT YA WANT** EVE & NOKIO (RUFF RYDERS/INTERSCOPE)

Recurrents are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50

R&B SINGLES A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist
26	**24/7** (C-Town BMI/White Rhino, BMI/TVT, BMI)
63	**85** (Drugstore ASCAP/Ghetto Street Funk, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Gnat Booty, ASCAP/Chrysalis ASCAP)
18	**ANYTHING** (Lil Lu Lu BMI/EMI Blackwood, BMI/Hollis, BMI/Food, Water & Shelter, ASCAP/Copyright Control) HL
45	**BABY DON'T CRY (KEEP YA HEAD UP II)** (Joshua's Dream, BMI/Songs Of Universal, BMI/Jungle Fever, BMI/EMI Blackwood BMI/Soulwang, BMI/Thug Natian, BMI/Supe, ASCAP/WB ASCAP/Foxbeat ASCAP/Universal, ASCAP) HL/WBM
38	**BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
43	**BACK THAT THANG UP** (Money Mack, BMI)
73	**BEST FRIEND** (EMI April ASCAP/Yellow Man, BMI/Butter Jinx, BMI/BMG, ASCAP) HL
61	**BOUNCE** (Cal-Rock, ASCAP/EMI Virgin, ASCAP)
47	**BREATHE AND STOP** (U Betta Like My Muzic, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanye, BMI) WBM
22	**BRING IT ALL TO ME** (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffani BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
37	**CAN'T STAY** (Cherry River, BMI/Songs Of DreamWorks, BMI/Gee Jaz, BMI/MaMa Bev's, BMI/Oh! God, ASCAP/Universal-PolyGram International, ASCAP)
65	**CAUGHT OUT THERE** (The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
84	**CHIN CHECK** (Gangsta Boogie ASCAP/WB, ASCAP/Ain't Nuthin' Goin On But Funking ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/MC Ren, ASCAP) HL/WBM
66	**CREEP INN** (Noontime ASCAP/Chrysalis, ASCAP/Naked Under My Clothes ASCAP/Them Damn Twins ASCAP/Babyboy's Little, SESAC/Mojac, BMI/Warner-Tamerlane, BMI) HL/WBM
81	**DARCIB'** (DaWhatIGotta ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles ASCAP/Believa ASCAP/Universal-PolyGram International ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
59	**DA ROCK WILDER** (Wu-Tang, BMI/Careers-BMG, BMI/Dayna's Day, BMI/Funky Nobla ASCAP/Famous, ASCAP) HL
70	**DEAR LIE** (ECAF, BMI/Grung Girl, ASCAP/EMI April, ASCAP) HL
48	**DEEP INSIDE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanorma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
34	**DO IT AGAIN (PUT YA HANDS UP)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Shakur Al-Din, ASCAP/I Love KJ, ASCAP/All Money Is Legal, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP) HL
69	**F**N YOU** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/In The Water, ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
74	**FEELIN' SO GOOD** (Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP) HL
14	**FORGOT ABOUT DRE** (WB, ASCAP/Ain't Nuthin' Goin On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
77	**FREAKIN' IT** (Jobete, ASCAP/Warner-Tamerlane, BMI/Bernard's Other BMI/Sony/ATV Songs, BMI/Treyball, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Love N Loyalty, BMI/O'Brook, BMI/EMI April, ASCAP) HL/WBM
31	**G'D UP** (Dimetime ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
44	**GET GONE** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
3	**GET IT OR TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tabalo, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB ASCAP/Edibon Lolligop, GEMA/Warner-Tamerlane, BMI) HL/WBM
79	**GET RICH TO THIS** (Organized Noize, BMI/Goodie Mob, BMI/Chrysalis, BMI/Slic Flo, BMI/Gnat Booty, ASCAP)
40	**GET UP** (Sony/ATV Songs, BMI/Izzop, BMI/EMI April, ASCAP/Eliza's Voice ASCAP) HL
72	**GIRLS ALL PAUSE** (Antraphil, BMI/Sharon Hill, BMI/Bink Dog, SESAC)
85	**GIVE ME YOU** (Realsongs, ASCAP) WBM
63	**GOTTA LEAVE** (Mass Confusion, ASCAP/WB, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP)
29	**GOT TO GET IT** (Da Ish, ASCAP/Al West, BMI/Copyright Control)
7	**HE CAN'T LOVE U** (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
90	**HE WASN'T MAN ENOUGH FOR ME** (Rodney Jerkins, HMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/I And Ma, ASCAP) HL
1	**HOT BOYZ** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
76	**HOW LONG** (Yellow Man, BMI/Butter Jinx, BMI/Nicklo, ASCAP/Sahdeaas, BMI/Hitco BMI/Voca, ASCAP/Merokee, ASCAP/Large Variety, ASCAP)
92	**HOW WE ROLL** (Amme Mae, BMI)
10	**I DON'T WANNA** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH ASCAP/Bobba Cee, BMI/Noontime Tunes, BMI) WBM
28	**IF YOU LOVE ME** (Mint Factory, ASCAP/EMI April, ASCAP) HL
38	**I LEARNED FROM THE BEST** (Realsongs, ASCAP) WBM
9	**I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
78	**ILL BOMB** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Imma Play Jason ASCAP/Music Sales, ASCAP)
82	**IMPERIAL** (Rah Digga, ASCAP/T'Zah's, BMI/Warner-Tamerlane, BMI/Who-Oh, ASCAP) WBM
23	**I NEED A HOT GIRL** (Money Mack, BMI)
56	**IS THIS PAIN OUR PLEASURE** (EMI April, ASCAP/Mint Factory, ASCAP) HL
6	**I WANNA KNOW** (Zomba, ASCAP/Nicly, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
96	**I WISH** (Tem, ASCAP/Mike City, BMI)
91	**KEYS** (Shep And Shep, ASCAP/Hudson Jordan, ASCAP/Famous, ASCAP/Simplee Shee, ASCAP) HL
87	**LEFT & RIGHT** (Universal-PolyGram International ASCAP/Ah-choo, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Zomba, BMI) HL/WBM
10	**LEFT, RIGHT, LEFT** (Tight 2 Def, ASCAP)
95	**LET'S MAKE LOVE** (2000 Watts, ASCAP/The Mother Chapter, ASCAP/Tom Rob, ASCAP/WB, ASCAP) WBM
85	**LISTEN TO YOUR MAR** (Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Multisongs BMG, SESAC/Zomba, ASCAP/Fe-Mac, ASCAP)
13	**LOVE IS RUNO** (Blondie Rockwell, ASCAP/Pent-I, ASCAP/Dead Game, ASCAP)
86	**LOW INCOME** (Sony/ATV Tunes, ASCAP/TeBass, BMI/Huss Zwngli, ASCAP)
16	**MARIA MARIA** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/Telass, BMI/EMI Blackwood, BMI/Stellabella ASCAP) HL
42	**MR. TOO DAMN GOOD** (Dwight, BMI/Zomba, BMI/Lil' Mob, BMI/Warner-Tamerlane, BMI) WBM
98	**MS. FAT BOOTY** (Medina Sound, BMI/EMI Blackwood, BMI) HL
90	**0 2 GETHER ROW** (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
93	**NASTRADAMUS** (Ol Will, ASCAP/Zomba, ASCAP/Mawkeens, ASCAP/Dynatone, BMI/Unichappell BMI) WBM
54	**NO LOVE (I'M NOT USED TO)** (Warner-Tamerlane, BMI/Bobbie And 01, BMI) WBM
19	**NO MORE RAIN (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Universal-PolyGram International, ASCAP/Copyright Control) WBM
27	**NONE OF UR FRIENDS BUSINESS** (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
71	**NOTORIOUS B.I.G.** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April ASCAP/Essential Vibe, BMI/Jamica Combs, BMI/EMI Blackwood, BMI/Copyright Control) HL
99	**ONCE RPON A TIME** (Montell Jordan, ASCAP/Famous, ASCAP/Shep And Shep, ASCAP/Hudson Jordan, ASCAP) HL
8	**ORE NIGHT STARO** (First N' Gold, BMI/Juicy Tyme ASCAP)
24	**PARTY UP (UP IN HERE)** (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
52	**RESURRECTION (PAPER, PAPER)** (Ruthless Attack, ASCAP/Carestructive Points, ASCAP/Mergela, ASCAP/Music Of Windswept, ASCAP)
33	**RYDE OR DIE, CHICK** (EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jaerwons, ASCAP/Partlord's, ASCAP) HL
12	**SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendina, ASCAP/LaTavia, ASCAP) HL
94	**SHACKLES (PRAISE YOU)** (Taa Teme, ASCAP/That's Plum's Song, ASCAP/Nyrraw, ASCAP/EMI April, ASCAP) HL
100	**SHUT 'EM DOWN** (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Imma Play Jason, ASCAP) HL
49	**SPEND MY LIFE WITH YOU** (India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Warner-Tamerlane, BMI) HL/WBM
32	**STAY OR LET IT GO** (Radney Jerkins, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Missing, ASCAP/LaShawn Daniels, ASCAP) HL
88	**STEP TO THIS** (Big P, BMI)
36	**STILL IN MY HEART** (Jungle Fever, BMI/EMI Solvang, BMI/EMI Blackwood, BMI/GC, ASCAP/Ghetto Fabulous, ASCAP) HL/WBM
86	**STRAYED AWAY** (Nate Loves Music, BMI/Michael Clemons, BMI/Sheiva, BMI)
53	**THA BLOCK IS HOT** (Money Mack, BMI)
2	**THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
35	**THAT'S WHAT I'M LOOKING FOR** (Thrower Tantrums, ASCAP/Al Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP) HL
97	**THE 6TH SENSE** (EMI April, ASCAP/Gifted Pearl, ASCAP/Senseless, BMI)
21	**THE BEST MAN I CAN BE** (EMI April ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ibranda, ASCAP) HL/WBM
81	**THE GREATEST ROMANCE EVER SOLD** (Emancipated, ASCAP)
17	**THERE YOU GO** (Shek em Down, BMI/Hitco South, ASCAP/Kandacy, ASCAP/Al Control, ASCAP/EMI April, ASCAP/Pink Panther, ASCAP)
8	**THONG SONG** (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI/Songs Of DreamWorks, BMI) WBM
62	**TURN YOUR LIGHTS DOWN LOW** (Fifty-Six Hope Road, ASCAP/Odmil, ASCAP/Universal-PolyGram International, ASCAP/Embassy, BMI/Dickiebird, BMI)
11	**R KNOW WHAT'S UP** (Eddie F, ASCAP/DoWhatIGotta, ASCAP/WB, ASCAP/Believa ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmystena, ASCAP/Rusty Knuckles, ASCAP) WBM
57	**UNTIL WE RICH** (Gangsta Boogie, ASCAP/WB, ASCAP/Golden Fingas, ASCAP/Universal, ASCAP) WBM
4	**UNTITLED (HOW DOES IT FEEL)** (Universal-PolyGram International ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
41	**R UNDERSTAND** (Money Mack, HMI)
35	**WRAT'S MY NAME** (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Dj Irv, BMI)
64	**WHEN YOU THINK OF ME** (Indie B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Jayapo, ASCAP/Milehn, ASCAP)
67	**WHISPERS IN THE OARK** (Kiely, ASCAP/Zomba, ASCAP/WB, ASCAP/Tallest Tree, ASCAP/Conversation Tree, ASCAP/563, ASCAP) WBM
96	**WHISTLE WHILE TOR TWURK** (ColliPark, BMI)
20	**WHOA!** (Shif Diggin', ASCAP/BMG, ASCAP)
50	**WHY YOU WANNA KEEP ME FROM MY BABY** (Donril, ASCAP/Zomba, ASCAP/Blue Butter, BMI)
99	**WILD OUT** (Not Listed)
75	**Y.O.U.** (Wu-Tang, BMI/Careers-BMG, BMI/EMI Unart, BMI/Funky Noble, ASCAP/Famous, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP) HL
56	**TOR CAME ALORG** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Bev's Stuff, ASCAP/Pink Folder, ASCAP/Universal-MCA, ASCAP) HL
46	**YOR OWE ME** (Zomba, ASCAP/R Will, ASCAP/Mass Confusion, ASCAP)
39	**YORR CHILD** (Tents Of Kedar, ASCAP/BMG, ASCAP/Hollow Thigh, ASCAP)

Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	1	5	**THANK GOD I FOUNO YOU** MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA) 3 wks at No. 1
2	4	12	**I LIKE IT** SAMMIE (FREEWORLD/CAPITOL)
3	3	16	**HOT BOYZ** MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
4	2	14	**GET IT ON TONITE** MONTELL JORDAN (DEF SOUL/ID:JMG)
5	60	2	**THERE YOU GO** PINK (LaFACE/ARISTA)
6	5	18	**ONE NIGHT STANO** J-SHIN FEAT. LATOCHA SCOTT (SLIP N-SLIDE/ATLANTIC)
7	6	5	**MARIA MARIA** SANTANA FEAT. THE PRODUCT G&B (ARISTA)
8	8	20	**LEFT, RIGHT, LEFT** DRAMA (TIGHT 2 DEF TIGHT IV LIFE/ATLANTIC)
9	7	14	**HE CAN'T LOVE U** JAGGED EDGE (SO SO DEF/COLUMBIA)
10	27	2	**STILL IN MY HEART** TRACIE SPENCER (CAPITOL)
11	11	14	**24/7** KEVON EDMONDS (RCA)
12	9	11	**G'D UP** SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
13	14	5	**BOUNCE** MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA)
14	10	12	**DANCIN'** GUY (MCA)
15	13	4	**BEST FRIENO** PUFF DADDY (BAD BOY/ARISTA)
16	12	6	**YOU CAME ALONG** BEVERLY (YAB YUM/ELEKTRA/EEG)
17	19	18	**IF YOU LOVE ME** MINT CONDITION (ELEKTRA/EEG)
18	20	3	**GOT YOUR MONEY** OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
19	15	19	**4, 5, 6** SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
20	23	15	**DOWH BOTTOM/SPIT THESE BARS** DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
21	37	2	**WHOA!** BLACK ROB (BAD BOY/ARISTA)
22	29	2	**WHISTLE WHILE YOU TWURK** YING YANG TWINS (COLLIPARK)
23	16	14	**CAUGHT OUT THERE** KELIS (VIRGIN)
24	21	6	**WHISPERS IN THE DARK** PROFYLE (MOTOWN)
25	25	36	**SPENO MY LIFE WITH YOU** ERIC BENET FEAT. TAMIA (WARNER BROS.)
26	22	26	**U KNOW WHAT'S UP** DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
27	24	15	**GET UP** AMIEL LARRIEUX (550 MUSIC/EPIC)
28	18	16	**LEFT & RIGHT** D'ANGELO (CHEEBA SOUND/VIRGIN)
29	17	14	**YOU CAN DO IT** ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
30	26	25	**MY LOVE IS TOUR LOVE** WHITNEY HOUSTON (ARISTA)
31	32	6	**STRAYED AWAY** TERRY DEXTER (UNIVERSITY/WARNER BROS.)
32	34	32	**GET GONE** IDEAL (NOONTIME/VIRGIN)
33	—	1	**HOW WE ROLL** 69 BOYZ (HOME BASS)

Dead prez Deliver Social Criticisms



BREAKING THE CHAINS: M-1 and **stic.man**, members of **dead prez**, are on a mission to change society. That's the goal of their debut album, "Let's Get Free," set for a March 14 release by Loud Records.

The most thought-provoking track is the album's opener, "Wolves," in which the narrator explains the technique used by hunters of putting blood on knives to attract wolves. The wolves lick the knives, cutting themselves and continually feeding off their own blood until they die. Such is the nature of life in the ghet-



DEAD PREZ

to, where the "blood" is drugs, sex, money, and materialism.

"We live in a society that tells us exploitation and getting over on people is the highest form of civilization as opposed to cooperation and sharing," says stic.man, who was born **Clayton Gavin** and raised in Tallahassee, Fla.

In addition to exploring the parasitic nature of capitalism, M-1 and stic.man examine other subjects on the album. In "Be Healthy" the staunch vegetarians warn about the health hazards of eating meat, dairy products, and processed sugars. The duo's societal frustrations are also at the core of such cuts as "They Schools," "Police State," and "It's Bigger Than Hip-Hop," the first single. The latter was released commercially on vinyl and for promotional purposes on CD.

With self-discipline as its anchor, the dead prez philosophy is more than just rhetoric for M-1 and stic.man. They discipline themselves through martial arts training, teaching political education, organizing food drives, and creating programs that move their agenda forward.

"We are about the business of liberating ourselves with our own hands," says Jamaican-born, Brooklyn, N.Y.-raised M-1 (**Lavon Alford**). "Do for yourself. Create opportunities for ourselves."

SUB VERSE STRATEGY: Sub Verse executives believe that underground hip-hop is about to become the most economically viable hip-hop very soon. As an example, Sub Verse VP **Fiona Bloom** cites the gold certification of **Mos Def**'s "Black On Both Sides," released by independent label Rawkus. "Rawkus has opened up so many doors for underground hip-hop," she says.

Bloom feels "artists' collective" is a more fitting term for Sub Verse's structure than "record label." "All of the artists are self-contained. They create their own graphics and visuals. They reach out directly to the fans. We've allowed them to completely keep their creative entities, and [we are] able to use those entities to help us get to the next level.

"We're about adding to the movement and making it an even bigger and better place to be," Bloom continues. "Hip-hop is just at the beginning of where it's going. It's barely touched the surface. There are just endless possibilities."

The Internet is at the center of Sub Verse's marketing and distribution strategy. Its executives recently signed an exclusive U.S. retail distribution deal with Caroline to release various acts, including **Bigg Jus, Micranots, Rubberoom, Scienz Of Life,** and **Blackalicious**, whose "Nia" album will be in stores Tuesday (29). For U.K. distribution, Sub Verse has entered into an agreement with U.K.-based Pinnacle.

Sub Verse's additional principals include president **Peter Luboff** and **Bigg Jus Ingleton**, who is chief creative officer in addition to being a member of the artist roster. "We believe our artists represent the direction of hip-hop," Luboff says. "Once online sales become a major contributor to music sales figures, Sub Verse shall be well-positioned."

ROLLING WITH FIONA: **Jurassic 5** is on a 20-city trek (Feb. 24-March 22) with alternative artist **Fiona Apple**. The tour kicked off in Wallingford, Conn., and wraps in San Francisco.

Jurassic 5 and Apple hit it off while recording in a Los Angeles multi-studio facility. Her appreciation of the group's work led to the tour invitation.

Jurassic 5, which consists of four MCs (**Chali 2NA, Zaakir, Akil,** and **Marc 7**) and two DJs (**Cut Chemist** and **DJ Nu-Mark**), is warming people up for "Quality Control," its Interscope debut due in April or May. The sextet's dynamic flows are reminiscent of groups like **the Cold Crush Brothers** and **Double Trouble**, while its beat masters rock with inventive, original beats that rewind to an era that boasted true DJ innovation.

GET HITCHED TO THIS: Congratulations to **Goodie Mob's Cee-Lo**, who's tying the knot with girlfriend **Christina Johnson** on March 18.

HOT RELEASES: **Bone Thugs-N-Harmony's** "BNTHResurrection" on Ruthless/Loud, due Tuesday (29); Roc-A-Fella/Def Jam artist **Beanie Sigel's** highly anticipated "The Truth," Tuesday (29); **Black Rob's** "Life Story" on Bad Boy/Arista, March 7; **Drag-On's** "Opposite Of H20" from Ruff Ryders/Interscope, March 14; **Luther Campbell's** "Luke's Freak Fest 2000" soundtrack on Luke Records/Loud, March 14.



Def Soul Fights Cancer. A host of Def Soul artists—including Kelly Price, Montell Jordan, Sisqo, Dru Hill, Case, Playa, Kandice Love, and LovHer—recently convened in Los Angeles to record a remix of and shoot the video for "Love Sets You Free," a celebration of Black History Month that also benefits cancer research. The project was produced by Teddy Riley and Chucky Thompson. The song was penned by Price and Denise Rich. All proceeds from the single, due in stores March 7, will be donated to the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and Denise Rich's G&P Foundation for Cancer Research. Pictured, from left, are Price and Riley.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	16	HOT BOYZ ▲ (C) (T) (X) THE GOLD MIND/EASTWEST 6[illegible] †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP [illegible]
(2)	2	3	19	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501*	ORAMA
3	3	2	11	G'O UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
4	5	9	5	BOUNCE (M) (T) (X) MAJOR TURNOUT 0001* SOUND OF ATLANTA †	MIRACLE
5	4	5	5	BEST FRIEND (C) (D) BAD BOY 79318/ARISTA †	PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER
6	8	8	3	GOT YOUR MONEY (X) ELEKTRA 67002* EEG †	OL' DIRTY BASTARD FEATURING KELIS
7	6	6	19	4, 5, 6 ● (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
8	9	7	15	DOWN BOTTOM/SPIT THESE BARS (M) (T) (X) RUFF RYDERS 497[illegible]/INTERSCOPE †	DRAG-ON & JUVENILE
				Greatest Gainer	
(9)	13	—	2	WHOA! (T) BAD BOY 79297*/ARISTA †	BLACK ROB
(10)	10	—	2	WHISTLE WHILE YOU TWURK (C) (D) (T) [illegible]	YING YANG TWINS
11	7	4	14	YOU CAN OO IT (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	ICE CUBE FEATURING MACK 10 & MS. TOI
(12)	NEW ▶		1	HOW WE ROLL (C) (D) HOME BASS 73333 †	69 BOYZ
13	14	10	25	I WANT IT ALL ● (C) (D) (T) G-FUNK 73[illegible] RESTLESS †	WARREN G FEATURING MACK 10
14	11	30	3	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG	OMX
(15)	20	15	27	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
16	16	12	19	STEP TO THIS (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
17	19	11	4	THAT'S WHAT I'M LOOKING FOR (T) SC DEF [illegible]/COLUMBIA 79330*/CRG †	OA BRAT
18	18	14	25	SIMON SAYS (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAHE MONCH
19	15	19	14	I'M JUST A BILL (D) (T) 447 0720/HMG †	IKE JACKSON PRESENTS TOM PAPER
20	12	—	2	MR. LOVER (M) (T) [illegible] 3414*/DEH TYME	LT. STITCHIE FEAT. CHEVELLE FRANKLYN
21	21	13	11	00 IT AGAIN (PUT YA HANDS UP) (T) ROC-A-FELLA/DEF JAM 562075*/IDJMG †	JAY-Z FEAT. BEANIE SIGEL & AMIL
22	24	—	2	THE 6TH SENSE (T) MADAM XENOBIA 155704*/MCA	COMMON
23	25	22	4	FREAKIN' IT (T) (X) COLUMBIA 79341*/CRG †	WILL SMITH
24	22	16	18	NASTRADAMUS (T) (X) COLUMBIA 79299*/CRG †	NAS
25	23	18	12	BUMPIN' UGLIES (C) (D) (T) WINGSPAN 0006	CHUCK SMOOTH
(26)	32	25	25	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
(27)	33	27	31	U-WAY (HOW WE DO IT) (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
28	30	—	2	SILENCE OF THE LAMBS (D) MELISSA 0407/DEH TYME	ALL REAL
29	27	21	12	STROKIN' 2000 (C) (D) (T) WINGSPAN 0005	GRANDMASTER SLICE
30	31	20	17	DA ROCKWILDER (T) DEF JAM [illegible]/IDJMG †	METHOD MAN/REDMAN
31	29	28	5	Y.O.U. (T) DEF JAM 562586*/IDJMG †	METHOD MAN/REDMAN
(32)	45	35	20	MS. FAT BOOTY (T) RAWKUS 2[illegible]* †	MOS DEF
33	28	17	11	WHAT'S MY NAME (T) RUFF RYDERS/DEF JAM 56254D*/IDJMG †	OMX
34	26	24	12	BANG BANG BOOGIE (D) (T) 44* (T) STRAIGHT JACKET	CHAMPTOWN INTRODUCING D'PHUZION
35	36	26	13	FLOSS, DON, ONE (C) (D) (T) VACANT LOT 38679/PRIORITY	HOT ONES
36	35	32	17	STILL D.R.E. (T) AFTERMATH 497192*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
(37)	NEW ▶		1	LET'S RIDE (T) KNEEGUARD 24180*/PRIORITY †	CHOCLAIR
38	39	42	11	PUSHER MAN (C) (D) RAISE UP 6757	RAISE UP CLICK FEAT. COOP T.J., MONEY MIKE, LADY D, DEVIOUS ONE
39	17	23	4	THE EXPRESS (T) RAWKUS 2[illegible]*	TALIB KWELI & HI-TEK
(40)	RE-ENTRY		18	BLING BLING (T) [illegible] MONEY 156[illegible]/UNIVERSAL †	B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE
41	47	36	25	LUV AT FIRST SIGHT (C) (D) (T) HOO BANGIN' 53564/PRIORITY †	CHILDRIN OF DA GHETTO FEAT. SOULTRE
42	34	—	20	EGO TRIPPING (M) (T) (X) PRG 042[illegible]/DEH TYME	LT. STITCHIE FEATURING MAO LION
(43)	RE-ENTRY		25	BOUNCE TO THE OUNCE (C) (D) (T) DUCK DOWN 5349[illegible]/PRIORITY †	O.G.C.
44	38	38	10	WHEN I B ON THA MIC (T) UNIVERSAL 156615* †	RAKIM
45	41	—	38	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUTS FEATURING YELLAKLAW
46	48	48	25	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
(47)	RE-ENTRY		51	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/IDJMG †	JAY-Z
(48)	RE-ENTRY		33	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
(49)	RE-ENTRY		2	SHUT 'EM DOWN (T) WARNER SUNSET 84652*/ATLANTIC †	LL COOL J
(50)	RE-ENTRY		10	MANCHILD (C) (D) (T) WU-TANG 53676/PRIORITY	SHYHEIM

Compiled from a national sample of retail store sales reports collected, compiled, and provided by SoundScan®

▭ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Billboard® TOP R&B/HIP-HOP ALBUMS™

MARCH 4, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	1	5	**D'ANGELO** CHEEBA SOUND 48499*/VIRGIN (11.98/17.98) 4 weeks at No. 1	VOODOO	1
2	3	2	14	**DR. DRE ▲²** AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
3	4	6	12	**SISQO ▲** DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	2
4	5	4	10	**DMX ▲²** RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
5	6	7	5	**JAGGED EDGE** SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
6	2	65	3	**GHOSTFACE KILLAH** WU-TANG/RAZOR SHARP 69902*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
7	8	8	8	**JAY-Z ▲** ROC-A-FELLA/DEF JAM 546620*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
				◄ Hot Shot Debut ►		
(8)	NEW ▶		1	**TRICK DADDY** SLIPPA SUDE ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
9	7	3	4	**THE LOX** RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
10	9	5	3	**SNOOP DOGG & THA EASTSIDAZ** DOGG HOUSE/PRIORITY 50104*/PRIORITY (11.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
11	10	9	10	**SOUNDTRACK** PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
16	13	11	11	**ANGIE STONE ●** ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	9
(13)	15	—	2	**DRAMA** TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	19
(14)	11	11	27	**MARY J. BLIGE ▲** MCA 111929* (11.98/17.98)	MARY	9
16	42	11	9	**2PAC + OUTLAWZ ▲** AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
16	16	11	11	**DESTINY'S CHILD ▲²** COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
16	16	10	4	**GUY** MCA 112054 (11.98/17.98)	III	9
16	16	16	10	**JUVENILE ▲** CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
19	18	96	23	**EVE ▲** RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
				◄ Greatest Gainer ►		
(20)	24	31	30	**MACY GRAY ▲** EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	20
(21)	NEW ▶		1	**AMEL LARRIEUX** 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITES	21
22	19	14	4	**VARIOUS ARTISTS** HYPNOTIZE MINDS 1888 LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
23	20	21	22	**BRIAN MCKNIGHT ▲²** MOTOWN 153706/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
				◄ Pacesetter ►		
(24)	32	39	25	**SOUNDTRACK ●** JIVE 41686* (11.98/17.98)	THE WOOD	2
(25)	29	24	39	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
28	22	19	12	**THE NOTORIOUS B.I.G. ▲⁷** BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
27	27	27	30	**HOT BOYS ▲** CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
28	21	17	3	**YOUNG BLEED** PRIORITY 50018* (10.98/16.98)	MY OWN	17
29	28	23	68	**JUVENILE ▲³** CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
30	26	22	19	**SOUNDTRACK ●** COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
31	25	20	16	**LIL' WAYNE ▲** CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
32	31	32	22	**METHOD MAN/REDMAN ▲** DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
33	30	26	19	**DONELL JONES ●** UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
34	33	25	9	**GOODIE MOB. ●** LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	2
(35)	37	33	11	**NAS ▲** COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
16	34	28	11	**FUNKMASTER FLEX & BIG KAP** DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	9
37	42	11	11	**MONTELL JORDAN** DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	9
16	16	34	16	**BOB MARLEY** TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
16	35	16	11	**GINUWINE ▲** 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
40	40	37	38	**BLAQUE ●** TRACK MASTERS/COLUMBIA 69887/CRG (11.98 EQ/17.98)	BLAQUE	23
41	38	35	12	**Q-TIP ●** ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
(42)	15	41	22	**IDEAL** NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
43	41	28	16	**MARIAH CAREY ▲³** COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
(44)	47	50	11	**YOUNGBLOODZ** LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
45	43	11	52	**EMINEM ▲³** WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	9
(46)	46	46	17	**KEVON EDMONDS** RCA 67704 (10.98/16.98)	24/7	15
(47)	36	29	3	**TINA TURNER** VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	29
(48)	53	61	8	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
(49)	56	52	43	**ERIC BENET ●** WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
(50)	55	—	2	**JEFFREY OSBORNE** PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	50
51	49	47	66	**WHITNEY HOUSTON ▲⁴** ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
52	51	48	35	**MISSY "MISDEMEANOR" ELLIOTT ▲** THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
53	57	57	38	**JENNIFER LOPEZ ▲²** WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
54	52	40	7	**SOUNDTRACK** WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	11
(55)	61	56	14	**MINT CONDITION** ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM	7
56	50	—	2	**SCREWBALL** HYDRA 1344*/TOMMY BOY (11.98/16.98) HS	Y2K THE ALBUM	50
57	54	49	14	**KURUPT** ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ I2 A MUTHA	5
58	59	59	14	**WILL SMITH ▲²** COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
59	48	51	12	**ROME** JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
60	58	43	5	**THE MADD RAPPER** CRAZY CAT/COLUMBIA 69861*/CRG (11.98 EQ/17.98)	TELL EM WHY U MADD	13
61	63	58	41	**SNOOP DOGG ▲** NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
62	60	54	19	**MOS DEF ●** RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
63	62	66	17	**CHICO DEBARGE** MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
64	65	64	44	**B.G. ●** CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
65	68	53	15	**E-40** SICK WID' IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
66	67	67	48	**SILK ▲** ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
(67)	80	80	52	**TLC ▲³** LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
68	66	55	12	**VARIOUS ARTISTS** LITTLE JAM 544761/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	29
69	72	63	3	**YUNGSTAR** STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98) HS	THROWED YOUNG PLAYA	63
70	71	71	15	**CHEF RAEKWON ●** LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
71	23	44	11	**KELIS** VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	23
72	74	74	48	**LIL' TROY ▲** SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	6
73	44	45	20	**BRENT JONES AND T.P. MOBB** HELL ROLLER 5112 MCA (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
74	70	69	17	**MASTER P** NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
75	76	60	15	**☥ ●** NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
76	79	76	92	**DMX ▲³** RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
77	89	78	65	**2PAC ▲⁵** AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
78	83	73	67	**R. KELLY ▲⁵** JIVE 41625* (19.98/24.98)	R.	1
79	86	88	30	**BARRY WHITE ●** PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
80	90	77	78	**LAURYN HILL ▲⁷** RUFFHOUSE/COLUMBIA 69095*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
81	81	72	44	**CASE ●** DEF SOUL 538871*/IDJMG (10.98/16.98)	PERSONAL CONVERSATION	5
82	93	93	22	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
83	77	75	62	**DMX ▲²** RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
(84)	95	92	28	**MOBB DEEP ▲** LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
85	87	81	69	**DRU HILL ▲²** DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
86	82	79	5	**OUTSIDAZ** RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)	67
87	91	89	73	**KIRK FRANKLIN ●** GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
88	73	62	21	**SOLE** DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	27
89	34	34	35	**JA RULE ▲** MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS	VENNI VETTI VECCI	2
90	75	66	14	**JOHNNIE TAYLOR** MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
91	64	85	4	**VARIOUS ARTISTS** POWER 23000 (11.98/16.98)	MC BREED PRESENTS THE THUGZ: VOL. 1	64
92	97	86	23	**OL' DIRTY BASTARD ●** ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
93	11	33	11	**PUFF DADDY ▲** BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	9
94	96	94	44	**VARIOUS ARTISTS ▲** RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
95	97	96	67	**112 ▲** BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	9
96	94	97	9	**VARIOUS ARTISTS** THE RIGHT STUFF 23523/CAPITOL (10.98/16.98)	THE GREATEST SLOW JAMS	96
(97)	RE-ENTRY		12	**WARREN G ●** G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
(98)	RE-ENTRY		16	**CECE WINANS** WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	55
(98)	RE-ENTRY		4	**SPM** DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH	89
(100)	RE-ENTRY		10	**VARIOUS ARTISTS** LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	78

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

OL SKOOL GRADUATES TO 2ND-SET STATUS

(Continued from page 43)

I don't want to give the game away yet. But it'll definitely keep people talking."

Despite its earlier success, Ol Skool—published by Wyz Girl (ASCAP) and managed by James Moore for Partners in Crime—never hit the road on a formal tour. It's something the quartet hopes to remedy this year.

"We did a lot of independent shows last year, so it was like being on tour," says Prescott. "But our goal is to go out with a band and really do some big dates with other artists." The group is currently considering various booking agents.

"R&B tours are few and far between these days," says Katina Byam, Universal Records' product manager. "But it's definitely something we feel is important for Ol Skool this time around. Fortunately, Keith Sweat is completely behind them and willing to do whatever it takes. So if no major tours are happening elsewhere, he's taking Ol Skool on the road when he goes out."

In addition, Universal will be running ads in teen publications such as Right On! and Black Beat as well as The Source, Black Woman, and Essence.

"The good thing about Ol Skool is that we don't have to start from scratch," says Byam. "Our initial objective is to reintroduce them to their core audience, which is down South—Atlanta, North and South Carolina, and, of course, St. Louis." In fact, Ol Skool just wrapped a college tour, visiting nine Southern campuses between Feb. 23 and Wednesday (1).

"The nature of their music is very romantic, and they have a strong female following," adds Byam. "Because they're so good live and are such great singers, it's important for their fans to see them in that element even before a video comes out."

Retail and radio are looking forward to great returns on the "R.S.V.P." album.

"We had strong reaction to Ol Skool's first album, and we're really looking forward to the new one," says Tony Bazemore, a buyer for Coral Springs, Fla.-based one-stop Alliance Entertainment Corp.

"Ol Skool's new single is a fabulous piece of work," notes PD Steve Murray of WEUP Huntsville, Ala. "You can hear the Keith Sweat influence, but their own voices really come through, too. Vocally, they have to be one of the best groups out there. We've only just started playing the single, and the reaction has been phenomenal."

Shannon's 'Best Is Yet To Come' From Contagious

BELIEVE IN HER: Armed with freestyle-infused dance/pop songs like "Let The Music Play," "Give Me Tonight," "Stronger Together," and "Do You Wanna Get Away," **Shannon** helped define the freestyle sound of the mid- to late '80s.

With a vocal delivery as passionate as it was soulful, the one-named



SHANNON

singer/songwriter effortlessly crisscrossed between dancefloors and radio airwaves. After three albums for Mirage/Atlantic—"Let The Music Play," "Do You Wanna Get Away," and "Love Goes All The Way"—followed by a brief signing to **Frank Rodrigo** and **Steve "Silk" Hurley's** ID Productions, Shannon decided to take a break from recording.

"But I never stopped performing," she says. "I toured throughout Europe, Japan, and the U.S. I was very fortunate in that I had recorded several classic songs that people have never grown tired of. Those songs are a combination of great lyrics and melodies. They're good songs; they really captured an era."

In addition to singing her past hits on the stages of the world, Shannon took to the stages of off-Broadway, where she did "some straight-up acting" in plays like "The Passing Game." Many don't know that the singer graduated from the American Academy of Dramatic Arts.

Of course, if truth be told, the singer's ardent fans—and there are many—wanted Shannon back in the studio, recording new songs that they could, once again, embrace. Well, they got their wish in the late '90s when, as the featured vocalist, she sang on beat-fueled tracks by **Todd Terry** ("It's Over Love") and **Sash!** ("Move Mania").

Now Shannon is commencing the latest phase of her 16-year musical journey: Her new album, "The Best Is Yet To Come" (Contagious Records), is scheduled to street March 28. Preceding the album is "Give Me Tonight (2000 A.D. Mixes)."

Remixed by the team of **Hex Hector** and **Dezrock**, the trance-laced house jam was mailed to club jocks the week of Jan. 31. The 12-inch vinyl version of the track arrived in stores Jan. 18, according to **Dave Shaw**, VP of A&R at Navarre-distributed Contagious. The maxi-CD followed on Feb. 15.

"Already, the track has been getting lots of radio mix-show as well as club play," says Shaw. "We're definitely off to a good start." Shaw confirms that the song has also been remixed by both **Jonathan Peters** and **Live Elements**.

"While Jonathan's mix will most likely appear as a bonus track on a future single, the Live Elements mix will be released as a single in the very near future," he says.

Of course, DJ/remixer **Junior Vasquez** is already playing his own restructuring of the singer's "Let The Music Play," which Contagious also has plans to release in the future.

"The Best Is Yet To Come," complete with artwork that would be more appropriate for a Christmas collection (what *were* they thinking?), finds Shannon collaborating with such pop/dance/R&B mavericks as **John Poppo, Danny Madden, Tony Moran**, Sash!, and Terry, among others.

Of the set's 12 tracks, the singer co-penned four, including the single-ready "Happy" and the title track. For good measure, the original versions of "Let The Music Play" and "Give Me Tonight" are featured, as is the 2000 A.D. mix of the latter.

Shannon—who is managed by **Gary Salzman** of New York-based Big Management and booked by several agents, including **Marc Katz** of New York-based Evolution Talent Agency—embarked on a promotional tour Feb. 17. The four-month tour will take the singer to various clubs and radio stations throughout the U.S.

"I always knew I'd be a survivor," says Shannon. "It's a force; the Lord has blessed me. If you continue to strive for something, you'll succeed. The key is not giving up."

Pausing for a minute, Shannon sighs and adds, "That said, if I have to go through another period where things slows down, I'm not so sure I'll have the energy to regroup and do it all again."

NEWSY NEIGHBORS: We're very happy to report that new York-based Ultra Records has licensed three volumes of the incredibly fine (and much sought after) compilation series "Back To Mine," from DMC U.K. The series will make its U.S. debut on Tuesday (29), with the release of the **Danny Tenaglia**-compiled "Back To Mine" (Dance Trax, Billboard, Dec. 18, 1999). This will be followed by "Back To Mine" collections from **Groove Armada** and **Leftfield**. We can hardly wait to hear what these two U.K. duos listen to in the comfort of their respective homes—since that is the concept of this DJ/producer-driven series.

Staying with Ultra, the label says it has signed an exclusive deal with London's Ministry Of Sound Records to release the imprint in the U.S. The agreement includes Ministry compilations specifically tailored to a U.S. audience and not its highly prized U.K. discs. The first release bearing the Ministry Of Sound/Ultra logo, "Trance Nation America," a two-disc set mixed by West Coast trance DJs **Jerry Bonham** and **Taylor**, is scheduled to street in early June.

Nettwerk is scheduled to issue **BT's** new album, "Movement In Still Life," on May 23 . . . On the same day, **Paul Van Dyk's** album "Out There & Back" (Mute) will also be in stores . . . Please note that the 12-inch version of **the Innerzone Orchestra's** remake of **the Stylistics'** classic track "People Make The World Go Round," with remixes by **Carl Craig** and **Kenny Dixon Jr.**, is only available via Planet E Records. The single streeted Feb. 22. The act's U.K. label, Talkin' Loud, has no plans to release the remixes commercially. Speaking of Innerzone, don't ignore its fine debut album, "Programmed," which arrived last year.

FRENCH KISS: On March 28, Virgin Records will release the first DVD from **Daft Punk**. Titled "D.A.F.T.—A Story About Dogs, Androids, Firemen and Tomatoes," the disc includes four archival videos ("Da Funk," "Around The World," "Burnin'," and "Revolution") and the brand new video for "Fresh." All tracks appear on the French duo's debut album, "Homework."

Additionally, the disc features a photo gallery, comments from the various producers and biographies of the directors of the aforementioned videos, and footage of a Daft Punk concert. The live footage is designed so that the viewer can change the camera angle.



Do Ma Baby. Aftar a too-long absence, R&B/dance diva Meli'sa Morgan is back in tha spotlight with Yellorange Records' "Believe In Yourself" by Soulswitch Featuring Meli'sa Morgan. A gospel-infused house jam, "Believa In Yourself" has been embraced by such revered DJs as "Little" Louie Vega, Joey Negro, and Tony Humphries. On a recent Tuesday night, Morgan mada a spacial appearance at "Twelve West," the weekly party held at New York's Cheetah club, where she performed tha song. Revelers included R&B vocalists Johnny Kemp and Freddia Jackson, as well as vetaran singer/songwriters Nick Ashford and Valerie Simpson. Following Morgan's performance, DJ Nicky Siano played a medley of Ashford & Simpson's disco-era classics. Oh, what a night!

Billboard. HOT Dance Breakouts

MARCH 4, 2000

CLUB PLAY

1. **WHY CAN'T YOU BE REAL** BYRON STINGILY NERVOUS
2. **BE WITH YOU** ENRIQUE IGLESIAS INTERSCOPE
3. **HEAVEN'S EARTH** DELIRIUM NETTWERK
4. **IF YOU BELIEVE** SASHA REPRISE
5. **BETTER OFF ALONE** ALICE DEEJAY REPUBLIC

MAXI-SINGLES SALES

1. **I LEARNED FROM THE BEST** WHITNEY HOUSTON ARISTA
2. **TEMPERAMENTAL** EVERYTHING BUT THE GIRL ATLANTIC
3. **VOICE CLEEN** METROPOLIS
4. **WHY CAN'T YOU BE REAL** BYRON STINGILY NERVOUS
5. **PLANET LOVE** TAYLOR DAYNE JELLYBEAN

Breakouts- Titles with future chart potential, based on club play or sales reported this week.

Dance TRAX

by Michael Paoletta

The Dance Trax HOT PLATE

•**Mary J. Blige**, "Give Me You" (MCA U.K. single). Two weeks ago, the French import of the singer's "Deep Inside" appeared on the Hot Plate. Now, along comes this wicked **Mousse T.**-etched slice of nu-disco courtesy of **Royal Garden**. Speaking of T., he and his musical partner, **Michi Lange**, contributed a **Stardust**-hued dub.

•**GTS Featuring Loleatta Holloway**, "Share My Joy" (Artimage Vinyls/King Street Sounds single). Well, the legendary (and rather reclusive) Holloway returns on this **Ellis Miah/GTS**-penned track. And in true diva style, she delivers big time! **Bobby D'Ambrosio** offers a fab classic-sounding Paradise Garage-era mix, while **Benji Candelario** goes deep with filtered backing vocals and bass.

•**Luscious Jackson**, "Nervous Breakthrough" (Grand Royal/Capitol single). Fave girl group gets completely worked over by the likes of **Thievery Corporation, Ton, HQ2** (aka **Hex Hector** and **Mac Quayle**), **DJ Scissorkicks, Dora**, and **DJ Rap**. 'Nuff said.

•**Osunlade**, "Beats De Los Muertos" (Yoruba/Northcott EP). While four tracks are included, "Cantos A Ochun Et Oya" stands out with its sinewy bassline, Afro-Cuban rhythms, and female-driven call-and-response vocals. Sounds like a Body & Soul jam to us.

•**Jessica Simpson**, "I Wanna Love You Forever" (Columbia promo single). For those that embraced **Toni Braxton's** "Un-Break My Heart" . . . Simpson ably turns it out on these delicious pop-splashed **Soul Solution** remixes.

•**Aaron Carl**, "My House" (Ovum Recordings single). Fans of **Deep Dish, Danny Tenaglia**, and the **Funky Green Dogs**—as well as raw vocals—will find much to admire about this deep and dark house jam.

•**Foreal People Featuring David Grant**, "Shake" (Z Records U.K. single). **Joey Negro** (aka **Dave Lee**) is responsible for this peak pleasure that overflows with **Chic** and pre-"Celebrate" **Kool & the Gang** nuances. Grant shines behind the microphone.

V2's «Rinôçérôse» Debuts In U.S.

BY RICK SALZER

NEW YORK—Prior to the April 4 release of its dub/house debut album, "Installation Sonore" (V2 Records), «Rinôçérôse» front man Jean-Philippe (nee Freu) and his wife Patou (aka Patrice Carrie) practiced psychiatry by day—and along with Johnny Palumbo, produced music by night.

But before this trio ever made a house track as «Rinôçérôse», Jean-Philippe and Patou played in a small indie-rock band based in Montpelier, France.



«RINÔÇÉRÔSE»

Growing tired of the traditional sounds of a rock band, Jean-Philippe and Patou pursued the idea of creating a house band that utilizes guitars, flutes, and other instruments from their rock background.

Before long, «Rinôçérôse» had gained international applause from house music fans across Europe with its first single, "Le Mobilier."

Originally released on Stereophonic Elephant Records (Spain) in late '97, the single attracted the attention of label headhunters throughout France.

While Jean-Philippe considered other labels, he says, V2 was really the only choice.

"V2 Records' worldwide structure was such a huge point with us," Jean-Philippe says. "We didn't care about selling a zillion units as much as we cared that people all around the world would be able to purchase the album at a domestic price."

Released in France last May, "Installation Sonore" slowly began making waves throughout Europe. Soon after, the album was released on V2 in other territories, including the U.K. and Scandinavia on Sept. 6; in Canada, the set was issued Sept. 13.

The album was originally scheduled for a simultaneous release in Canada and the U.S., but after a highly successful mini-tour around the Montreal area, the Canadian branch of V2 scrambled to get the album out earlier.

"Our Canadian people were at the shows in and around Montreal," re-

(Continued on next page)

Billboard®
MARCH 4, 2000

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	7	**I LEARNED FROM THE BEST** ARISTA 13823 † (3 weeks at No. 1)	WHITNEY HOUSTON
2	2	6	6	**SSST...(LISTEN)** NERVOUS 20406	JONAH
3	3	5	7	**STOP PLAYING WITH MY MIND** STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
4	6	14	7	**PLANET LOVE** JELLYBEAN 2578	TAYLOR DAYNE
5	4	7	7	**UP IN FLAMES** C2 PROMO/COLUMBIA †	SATOSHI TOMIIE
6	10	19	4	**THE CHASE** LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
7	9	17	6	**WHEN THE HEARTACHE IS OVER** VIRGIN 38691 †	TINA TURNER
8	7	3	9	**TEMPERAMENTAL** ATLANTIC 84654	EVERYTHING BUT THE GIRL
9	5	2	12	**I'M OUTTA LOVE** DAYLIGHT PROMO/EPIC †	ANASTACIA
10	19	23	5	**THERE YOU GO** LAFACE PROMO/ARISTA †	PINK
11	18	25	7	**STOP THE ROCK** 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY
12	20	26	6	**MOVE YOUR BODY** JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUOY ALBANESE
13	8	4	11	**HORNY HORNS** GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
14	12	12	9	**I SEE YOU BABY** JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
15	26	34	4	**THINK IT OVER** JELLYBEAN 2556	JENNIFER HOLLIDAY
16	25	32	4	**JUMP FOR JOI (THE MILLINEUM MIXES)** NERVOUS 20417	JOI CAROWELL
17	24	30	5	**BARBER'S ADAGIO FOR STRINGS** MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
18	15	21	7	**YOU'RE WHERE I BELONG** MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD
19	14	9	11	**BLUE (DA BA DEE)** REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
20	13	11	11	**AL-NAAFYISH (THE SDUL)-Y2K MIXES** CUTTING 445	HASHIM
				Power Pick	
21	37	—	2	**AMERICAN PIE** MAVERICK PROMO/WARNER BROS. †	MADONNA
22	16	16	13	**RHYTHM DIVINE** INTERSCOPE 497226 †	ENRIQUE IGLESIAS
23	31	20	8	**DAMMIT JANET** GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
24	31	8	12	**TAKE A PICTURE** F-111 44788/REPRISE †	FILTER
25	28	28	8	**I BELIEVE IN LOVE** IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
26	28	29	8	**LOVE WILL FIND YOU (LLEGAR A TI)** SONY DISCOS PROMO †	JACI VELASQUEZ
27	31	41	3	**THE RETURN OF NOTHING** BLUEPLATE 005	SANDSTORM
28	29	31	8	**ALRIGHT** TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
29	33	31	4	**WHAT A GIRL WANTS** RCA PROMO †	CHRISTINA AGUILERA
30	31	31	3	**RAINBOW COUNTRY** EDEL AMERICA PROMO	BOB MARLEY VS. FUNKSTAR DE LUXE
31	23	31	12	**(I) GET LOST** REPRISE 44783 †	ERIC CLAPTON
32	20	31	4	**HERE I AM** DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
33	31	31	4	**LET NO MAN PUT ASUNDER** MCA 155708	MARY J. BLIGE
34	22	16	13	**DON'T STOP** FRESKANOVA 219/MAMMOTH †	FREESTYLERS
35	31	43	3	**TAKE MY SOUL** JELLYBEAN 2567	PLASMIC HONEY
36	47	—	2	**KING OF MY CASTLE** STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
37	48	—	2	**IT FEELS SO GOOD** FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
38	38	38	6	**YOU WON'T SEE ME CRY** RISK 017/PLASTIK	MARKUS SCHULZ
39	46	47	3	**COMMUNICATION (SOMEBODY ANSWER THE PHONE)** TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
40	43	46	3	**IF YOU WANNA DANCE** HOLLYWOOD PROMO	NOBODY'S ANGEL
41	45	48	3	**LA LA LA** MOONSHINE 88467	THE FRESHMAKA
				Hot Shot Debut	
42	NEW ▶		1	**GIVE ME TONIGHT 2000** CONTAGIOUS 1013	SHANNON
43	NEW ▶		1	**DESERT ROSE** A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
44	40	33	8	**MAKE SOME NOISE** JELLYBEAN 2575	MIKE SKI
45	34	24	14	**VOIO (I NEED YOU)** TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
46	NEW ▶		1	**SENSE OF DANGER** PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
47	27	13	15	**THAT SOUND** STRICTLY RHYTHM 12576 †	MICHAEL MOOG
48	32	27	14	**LISTEN TO THE PEOPLE** VITAL 2004	SMALL VOICES CALLING FEATURING MARTHA WASH
49	35	22	15	**TAKE ME LOVE ME (SQUEEZE ME BABY)** GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
50	NEW ▶		1	**PRAISE THE DJ** TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	5	**MARIA MARIA** (T) (X) ARISTA 13774 † (3 weeks at No. 1)	SANTANA FEATURING THE PRODUCT G&B
2	2	2	41	**SEXUAL (LI DA DI)** (T) (X) TOMMY BOY 381 †	AMBER
3	3	4	11	**ABOVE THE CLOUDS** (T) (X) TOMMY BOY 2053	AMBER
				Greatest Gainer	
4	6	—	2	**FREAKIN' IT** (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
5	4	3	5	**SHAKE YOUR BON-BON** (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
6	5	5	6	**TAKE A PICTURE** (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
7	7	6	5	**PUSH IT** (X) WARNER BROS. 44782 †	STATIC-X
8	12	30	10	**I OO BOTH JAY & JANE** (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
9	9	13	18	**SUN IS SHINING** (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
10	8	7	23	**I NEED TO KNOW** (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
11	10	9	67	**BELIEVE** (T) (X) WARNER BROS. 44576 †	CHER
12	17	17	91	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
13	16	18	12	**HE'S ALL I WANT** (T) (X) BLACK MOON 97051/V2	ANGELMOON
14	13	8	17	**ALL OR NOTHING/DOV'E L'AMORE** (T) (X) WARNER BROS. 44774 †	CHER
15	11	14	78	**SUAVEMENTE** (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
16	14	15	12	**SUN IS SHINING (THE REMIXES)** (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
17	19	11	11	**GET IT ON TONITE** (T) DEF SOUL 562576/10JMG †	MONTELL JORDAN
18	15	10	15	**NEW YORK CITY BOY** (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
19	28	22	7	**I SEE YOU BABY** (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
20	18	12	32	**BOOM, BOOM, BOOM, BOOM!!** (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
21	20	24	28	**9PM (TILL I COME)** (T) (X) RADIKAL 99004 †	ATB
22	21	16	13	**THE GREATEST ROMANCE EVER SOLD** (T) (X) NPG 13749/ARISTA †	☨
23	22	19	55	**BLUE MONDAY** (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
24	24	20	6	**LOVER** (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
25	30	32	4	**IT FEELS SO GOOD** (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
26	26	27	74	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN †	STARDUST
27	23	23	5	**SSST...(LISTEN)** (T) (X) NERVOUS 20406	JONAH
28	29	37	26	**MY LOVE IS YOUR LOVE** (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
29	31	29	17	**POKEMON THEME** (X) ROBBINS 72038	POKEMON THEME
30	25	26	34	**I WILL GO WITH YOU (CON TE PARTIRO)** (T) (X) EPIC 79202 †	DONNA SUMMER
31	32	31	19	**ALL IS FULL OF LOVE** (X) ELEKTRA 63723/EEG †	BJORK
32	34	33	96	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
33	33	35	42	**STRONG ENOUGH** (T) (X) WARNER BROS. 44644 †	CHER
34	35	—	2	**THE CHASE** (T) (X) LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
35	27	25	11	**BLUE (DA BA DEE)** (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
36	36	34	32	**BOOYROCK** (T) (X) V2 27595 †	MOBY
37	39	40	24	**SITUATION/DON'T GO (1999 MIXES)** (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
38	45	36	11	**ANOTHER WAY/AVENUE** (T) (X) MUTE 9098 †	PAUL VAN DYK
39	40	39	43	**IT'S OVER NOW** (T) (X) ARISTA 13656 †	DEBORAH COX
40	41	—	11	**VOIO (I NEED YOU)** (T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
				Hot Shot Debut	
41	NEW ▶		1	**THINK IT OVER** (T) (X) JELLYBEAN 2556	JENNIFER HOLLIDAY
42	47	—	2	**ALRIGHT** (T) (X) TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
43	RE-ENTRY		30	**WINDOWLICKER** (X) WARP 35007/SIRE †	APHEX TWIN
44	NEW ▶		1	**WHEN THE HEARTACHE IS OVER** (T) VIRGIN 38691 †	TINA TURNER
45	RE-ENTRY		71	**RAY OF LIGHT** (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
46	49	46	47	**NOTHING REALLY MATTERS** (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
47	NEW ▶		1	**SHACKLES (PRAISE YOU)** (T) (X) C2/COLUMBIA 79347/CRG	MARY MARY
48	RE-ENTRY		54	**I STILL BELIEVE** (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
49	RE-ENTRY		35	**TAINTED LOVE** (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
50	RE-ENTRY		11	**MAMBO NO. 5** (T) (X) REPLICA 97001	L.S. PROJECT

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

«RINÔÇÉRÔSE» DEBUTS

(Continued from preceding page)

calls Dominique Keegan, head of marketing at V2 North America. "They said that «Rinôçérôse's» live show was one of the better ones they had ever seen. The people were going mad."

Keegan says the single "Le Mobilier" was delivered to club DJs the week of Dec. 6. This was followed, on Jan. 3, with a mailing to specialty radio.

The commercial 12-inch single—with remixes by DJ Q, and the production team of Seb K., Cello, and M. Michel Cleis—streeted in early December.

"Aside from a tour and some of the more standard-fare promotional tactics, we're also using Urb magazine's street team for promotion," continues Keegan. "But frankly, I cannot think of a better selling point for the band than their live show. It is just brilliant. Seven people on stage playing guitars, bass, percussion, flutes, and a programmer."

"We are very proud of the fact that we will be performing in the U.S. before the U.K.," says Jean-Philippe. "Our show in Miami during the Winter Music Conference [March 25] will be our first U.S. show."

Keegan is confident that the band's live show at the Winter Music Conference will "spawn an interest from others to book the band."

Although not confirmed at press time, «Rinôçérôse» is scheduled to perform May 19 at a "Respect Is Burning" party at New York's Twilo club.

V2 Records is currently laying down the foundation for a multi-city summer tour throughout North America.

The «Rinôçérôse» live band consists of Jean-Philippe (guitar), Patou (bass), Johnny Palumbo (programming), Remi Saboul (guitar), Florian Brinker (guitar), Fred Pace (percussion), Franck Gauthier (flute), Fred Ladoue (visuals), and Chris Hawkes (lights).

"I just hope people do not expect to hear another French DJ," notes Jean-Philippe. "We were actually quite removed from the exploding Parisian scene over the past three years. While people were discussing Super Discount, Motorbass, and Daft Punk, we were just coming up."

He adds, "We were in the south of France just doing our thing when the right person sat down at the right place at the right time."

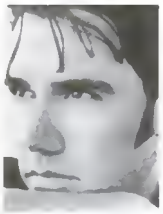
«Rinôçérôse»—whose songs are published worldwide by V2 Music—is currently self-managed; V2 offices in the various territories handle the act's bookings.

Retro Heatherly Debuts On Mercury

Orbison-Like Singer/Guitarist Hits With Statler Bros. Cover

BY CHET FLIPPO

NASHVILLE—Sometimes Nashville's talent scouts need look no further than this city's fabled Lower Broad for the next big thing. The weathered honky-tonks, especially Tootsie's Orchid Lounge and Robert's Western Wear, hanging on in the face of gentrification, still attract country music's staunch troubadours.


HEATHERLY

"Eric's the second artist we've pulled right out of Tootsie's," says Mercury Nashville president Luke Lewis, speaking of new artist Eric Heatherly. "Terri Clark was the first, and if this works that well, then we're in business."

Not everyone knew what to make of either Clark or Heatherly at first. Mercury producer Keith Stegall took Heatherly into the studio and emerged in two years with an eclectic first album, "Swimming In Champagne," set for release April 18.

Onstage Heatherly is unclassifiable. He's a 1950s fashion plate, with flowing sideburns, two-tone shoes, and drape pants. Playing an intensely green Fender Stratocaster, he leaps from influence to influence, from Roy Orbison to the Ventures. Soon after he began his run at Tootsie's, he signed a songwriting contract with Barbara Orbison's Still Working for the Man Music. Even before Mercury discovered him, his guitar skill earned him endorsements with both Fender and Takamine.

Over the past five years, he's attracted a large following, especially drawing a loyal female contingent. It got to the point where female fans were dressing him—that is, bringing him their husbands' old wide ties, pleated trousers, and pin stripe vests for his retro fashion look. He also met his wife-to-be, Heather, when she was working as a bartender at Tootsie's.

His trademark guitar was acquired almost by accident, when he was working at a music store in his native Chattanooga. "It didn't sell, because of the green color," says Heatherly. "So I bought it one time—my whole paycheck went on to that guitar every week."

Before landing the Tootsie's gig, Heatherly totaled his car on the road, destroying all his equipment. The guitar bounced on to the pavement and amazingly stayed in tune. Heatherly vowed to play it forever.

He honed his stage show in those years, writing his own songs as well as reviving and updating such traditional country hits as "Flowers On The Wall."

"I love technology and what we can do today," says Heatherly, "but I still like to pay homage to what came before and to those who influenced me. But I like to make it sound fresh. The original version of 'Flowers On The Wall' didn't even have drums on it. They had a guy banging on the back of a guitar and a banjo. Very traditional sound. I like marrying the two sounds. I've got three turntables, and nine times out of 10 I play vinyl rather than CDs, because there's just something about that analog sound.

"Now, 35 years after the Statlers cut it, the song is on an interactive CD," he says.

WUSY Chattanooga PD Bill Poindexter says that not only is Heatherly popular as a native of that region, but his first single is also pulling phones. " 'Flowers On The Wall' is among the best," says Poindexter. "We got research back after playing it just a dozen times, and it tested at No. 10 here, with a 96% familiarity. Our operations manager, Leslie Pardue, nailed that song when he said it's one of those songs that us 40-somethings remember from when we were kids, and we couldn't get that song out of

(Continued on page 52)



Silver Anniversary. ASCAP in Nashville recently hosted a 25th anniversary party for TV's "Austin City Limits." Shown, from left, are ASCAP's Herky Williams, special guest host Guy Clark, and "Austin City Limits" producer Terry Lickona.



Live On Lucky Dog. Waylon Jannings has competed a live recording for his new label, Sony Music Nashvilla's Lucky Dog Records. Sony executivas ara shown backstage with Jennings at the live show at Nashville's Ryman Auditorium. Pictured, from laft, ara senior VP of A&R Blake Chancey, VP of sales Dale Libby, Jennings, senior VP of national country promotion Jack Lameiar, and senior VP of sales and markating Mike Kraski.

Tracy Nelson Returns; South Plains College Celebrates 25 Years Of Guiding Guitarists

Nashville Scene

by Chet Flippo

ON THE ROW: The Country Music Hall of Fame has received a grant to begin digitizing its collection of recordings, photographs, films, sheet music, documents, interviews, and artifacts. The $150,000 grant, from the David and Lucille Packard Foundation, will fund an initial phase aimed at creating images for touchscreen computer presentations for the new downtown hall.

Tennessee's new automobile license plates include the inscription "Sounds Good To Me" under the word "Tennessee." Unfortunately, "Sounds Good To Me" is in letters so small that rear-end collisions are likely for those trying to read it without 20/20 vision.

Tammy Lovett joins Marco Promotions as promotions representative. She was a founding partner of Grass Roots Promotions.

Hal Ketchum signs with Buddy Lee Attractions for exclusive worldwide representation.

Bruce Van Langen becomes director of advertising for Music City Record Distributors/Cat's Music.

The Country Music Assn.'s "Music Industry And New Technologies" conference series is set for 3 p.m. March 9 in the conference room at the Warner/Reprise/Atlantic building. Jupiter Communications analyst **Aram Sinnreich** will lead a presentation on the state of the industry.



ALBUM OF THE WEEK: One of Nashville's best voices is back on record. **Tracy Nelson** has just finished a rough master of "Ebony & Irony," which will be released sometime on Eclectic Records. She's in fine voice on this versatile collection, which includes the gorgeous **Will Jennings/Matraca Berg** ballad "You Will Find Me There" and the raucous Nelson/**Marcia Ball** collaboration "Got A New Truck."


NELSON

OTHER ATTRACTIONS: Congratulations to South Plains College (SPC) on the 25th anniversary of its country music program. The community college, located in Levelland, Texas, began its music training inauspiciously, when **Ernest Tubb's** cousin **Nathan Tubb**, who was then SPC's academic dean, offered a short course in guitar.

Seventy-five people showed up, and things grew from there. Now the country music program is housed in the sprawling Creative Arts Building and Tom T. Hall Performance Complex (**Tom T. Hall** has been a prominent backer of the program). Facilities now include four recording studios, a TV studio, five rehearsal halls, and courses ranging from bluegrass to music promotion.

Alumni of the program include **Natalie Maines** of **Dixie Chicks, Lee Ann Womack, Heath Wright** of **Ricochet, Mike Bub** of **the Del McCoury Band,** and **Ron Block** of **Alison Krauss & Union Station.**

Anniversary activities will take place this Thursday through Saturday (2-4) and include a tribute to the now retired Nathan Tubb.

DEALS: Gaylord Entertainment's Internet division, GETdigitalmedia, will create and manage music content and online promotions for the pending Music Hall Channel home page on the Copernicus Education Gateway, one of the leading Internet portals for students and teachers from kindergarten through high school.

Kenny Rogers and Dreamcatcher Records enter into an agreement with Trans Continental Records chairman **Lou Pearlman** for a joint venture to develop new talent. Dreamcatcher will promote and market for the venture, and domestic distribution will be through Navarre Corp.

MUSIC ON ICE: Some members of Nashville's new hockey team, the Predators, have been in the studio with producer **Josh Leo,** and the result is the new CD "Check, Please!" on Alphabet City Sports Records, via Warner Special Products.

The band, called **Offside,** recorded four songs, and Warner Bros. added other songs that are heard at Predator games (including **Tim McGraw's** "I Like It, I Love It" and **Delbert McClinton's** "Hockey Tonk"), along with game commentary from last year's debut season. It's sold at Predator games and is available at area accounts and music stores.

Album sales proceeds go to the Predators Foundation, which supports youth-oriented organizations.

Billboard TOP COUNTRY ALBUMS™

MARCH 4, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	1	25	**DIXIE CHICKS** ▲[4] MONUMENT 69678/SONY (11.98 EQ/17.98) 16 weeks at No. 1	FLY	1
3	3	2	15	**FAITH HILL** ▲[2] WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
3	3	3	120	**SHANIA TWAIN** ◆[14] MERCURY 538003 (10.98/17.98)	COME ON OVER	1
4	3	3	38	**LONESTAR** ▲[2] BNA 67762/RLG (10.98/16.98)	LONELY GRILL	1
5	5	6	42	**TIM MCGRAW** ▲[2] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
6	6	7	6	**MARK WILLS** MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
7	7	8	108	**DIXIE CHICKS** ▲[3] MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
8	9	10	41	**SHEDAISY** ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
9	8	5	3	**WYNONNA** CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
10	11	12	17	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
11	12	13	101	**JD DEE MESSINA** ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
12	13	15	23	**MARTINA MCBRIDE** ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
13	10	11	17	**LEANN RIMES** ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
14	14	14	51	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	15	19	41	**KENNY ROGERS** ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
16	16	16	16	**TOBY KEITH** DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	15
17	17	9	3	**TRACY LAWRENCE** ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
18	18	17	13	**REBA MCENTIRE** ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
19	19	21	21	**CLINT BLACK** RCA 67823/RLG (10.98/16.98)	O'LECTRIFIED	7
20	21	20	96	**FAITH HILL** ▲[4] WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
21	20	18	17	**GARY ALLAN** MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
22	23	23	38	**BRAD PAISLEY** ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
23	22	22	4	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
24	24	25	46	**MONTGOMERY GENTRY** COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
(25)	27	29	40	**CHELY WRIGHT** MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
26	26	27	35	**GEORGE JONES** ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
27	25	26	66	**GARTH BROOKS** ◆[12] CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
28	28	28	16	**TY HERNDON** EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
(29)	33	35	26	**CLAY WALKER** GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
30	30	30	51	**GEORGE STRAIT** ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
(31)	34	36	42	**JESSICA ANDREWS** DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
(32)	31	16	17	**ANDY GRIGGS** RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
33	31	31	29	**ALISON KRAUSS** ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
34	32	31	94	**MARK WILLS** ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
				◄ Greatest Gainer ►		
(35)	51	55	26	**ASLEEP AT THE WHEEL** DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
36	41	45	92	**SOUNDTRACK** ▲[2] CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
37	37	37	22	**BROOKS & DUNN** ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
38	40	42	37	**CHRIS LEDOUX** CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
39	36	36	34	**JOHNNY CASH** COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
40	31	33	16	**TRACE ADKINS** CAPITOL 96618 (10.98/16.98)	MORE...	9
41	38	39	18	**ROY D. MERCER** VIRGIN 48214 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 6	16
42	43	42	80	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
43	42	38	18	**VARIOUS ARTISTS** UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	29
44	46	44	40	**DWIGHT YDAKAM** REPRISE 47389/WRN (11.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
45	49	47	78	**ALABAMA** ▲[3] RCA 67633/RLG (9.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
46	50	48	67	**TOBY KEITH** ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
47	44	49	39	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
48	53	54	19	**JEFF FOXWORTHY** WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
49	52	50	77	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
50	48	46	23	**JOHN PRINE** OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
51	47	43	26	**LINDA RONSTADT & EMMYLOU HARRIS** ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
52	54	52	39	**MARY CHAPIN CARPENTER** COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
53	57	57	22	**YANKEE GREY** MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
				◄ Pacesetter ►		
(54)	66	62	48	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
55	56	58	47	**GEORGE JONES** EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
(56)	65	66	46	**TRACY BYRD** MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
57	55	53	16	**TRACY BYRD** RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
58	63	56	6	**MINDY MCCREADY** BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
59	58	51	20	**VARIOUS ARTISTS** WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
60	59	61	42	**STEVE WARINER** CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
61	29	24	18	**ANNE MURRAY** STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
62	61	64	42	**MERLE HAGGARD** LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
63	70	67	84	**VARIDUS ARTISTS** ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
64	69	68	22	**RANDY TRAVIS** DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
65	73	69	82	**CLAY WALKER** ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
66	67	65	15	**THE MAVERICKS** MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
67	60	59	17	**DOLLY PARTON** SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
				◄ Hot Shot Debut ►		
(68)	NEW ▶		1	**TRAVIS TRITT** WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	68
69	68	75	34	**LYLE LOVETT** CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
70	64	60	3	**KEITH URBAN** CAPITOL 97591 (10.98/16.98)	KEITH URBAN	60
71	72	72	26	**MERLE HAGGARD** TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
72	71	63	28	**SHERRIE AUSTIN** ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
73	62	19	36	**ALABAMA** RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	6
(74)	NEW ▶		1	**HANK WILLIAMS III** CURB 77949 (10.98/16.98)	RISIN' OUTLAW	74
(75)	RE-ENTRY		19	**PATTY LOVELESS** EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

MARCH 4, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**TIM MCGRAW** ▲[3] CURB 77886 (10.98/16.98) 19 weeks at No. 1	EVERYWHERE	142
2	2	**MARTINA MCBRIDE** ▲[2] RCA 67516/RLG (10.98/16.98)	EVOLUTION	130
3	3	**BROOKS & DUNN** ▲[7] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	127
4	4	**HANK WILLIAMS JR.** ▲[4] CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	298
5	5	**SHANIA TWAIN** ◆[11] MERCURY 522886 (10.98/17.98)	THE WOMAN IN ME	263
6	6	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	226
7	7	**PATSY CLINE** MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	62
8	8	**TIM MCGRAW** ▲[3] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	308
9	7	**GARTH BROOKS** ◆[10] CAPITOL 29589 (10.98/15.98)	THE HITS	235
10	10	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	87
11	11	**PATSY CLINE** ▲[8] MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	674
12	11	**GEORGE STRAIT** ▲[6] MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	376
13	42	**CHARLIE DANIELS** ▲ EPIC 64142/SONY (5.98 EQ/9.98)	SUPER HITS	264
14	14	**ALISON KRAUSS** ▲[2] ROUNDER 610325*MDMG (10.98/16.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	175
15	15	**TRISHA YEARWOOD** ▲[3] MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	128
16	16	**WILLIE NELSON** ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	282
17	15	**ANNE MURRAY** SILK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	18
18	18	**LEANN RIMES** ▲[4] CURB 77895 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	125
19	29	**VINCE GILL** ▲[4] MCA NASHVILLE 111047 (10.98/16.98)	WHEN LOVE FINDS YOU	282
20	17	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	504
21	20	**JOHN MICHAEL MONTGOMERY** ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	175
22	22	**TRAVIS TRITT** ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	213
23	23	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	175
24	24	**VINCE GILL** ▲[2] MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	193
25	—	**COLLIN RAYE** ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	114

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 2000 Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

NASHVILLE POP: For the first time since Nashville-produced pop records were in vogue about 20 years ago, a country-to-pop crossover dominates the pop singles list. **Lonestar's** "Amazed" (BNA) steps 3-1 on The Billboard Hot 100 and sends a volley of ripples through other specialty singles and airplay charts. "I've never been involved with a single that has reacted across formats like this one," says RCA Label Group (RLG) chairman **Joe Galante**. "This is a clear example of the power country radio has. When you have 2,500 country stations doing the setup, familiarity is instantaneous." Galante also cites the crossover effort orchestrated by RLG senior VP/GM **Butch Waugh**. "We basically did this with two people and a series of indies. We didn't have the pop promotion staffs like other labels in town do."

Up approximately 6,500 scans, "Amazed" moves more than 60,000 units to control Top Country Singles Sales for a second week and earns Greatest Gainer honors at No. 11 on Hot 100 Singles Sales.

With 78 million estimated audience impressions, the track moves 21-15 at Adult Top 40, finishes at No. 3 on Adult Contemporary, and closes at No. 11 on Top 40 Tracks. Country radio contributes about 16 million in audience, and with 2,038 detections, "Amazed" is the format's most-played recurrent title.

Lonestar's Hot 100 chart feat is a first for Nashville-produced fare in the SoundScan and Broadcast Data Systems era, though others have come close. **LeAnn Rimes'** "How Do I Live" got as high as No. 2 in late 1997, as did **Shania Twain's** "You're Still The One" in May 1998. "Amazed" is the first Nashville release to top the pop singles tally since **Kenny Rogers & Dolly Parton's** "Islands In The Stream" rose to No. 1 in fall 1983.

On Top Country Albums, Lonestar's "Lonely Grill" scans more than 45,000 units to hold at No. 4. That set should reap rewards from the Grammy Awards telecast, as "Amazed" is a multiple nominee.

HERE IN THE REAL WORLD: On Hot Country Singles & Tracks, specialty programming for the Daytona 500 race and a format-wide radiothon to benefit St. Jude Children's Research Hospital contributed to lower detection totals, most noticeably at the top of the chart, where the top three titles are without bullets.

In its second week atop the chart, **Tim McGraw's** "My Best Friend" (Curb) dips 231 plays after gaining 144 plays last issue. At No. 2, **Mark Wills'** explosive cover of **Brian McKnight's** "Back At One" (Mercury) moves 3-2 with a 123-spin deficit after gaining 133 detections the previous week.

MEN WITH BROKEN HEARTS: Following his grandfather's early recitations as **Luke The Drifter** and his father's highly commercial rebel period of more than 20 years ago, **Hank Williams III** makes his first appearance on Top Country Albums with "Risin' Outlaw" (Curb), which enters at No. 74.

The younger Williams' brand of country/rock fusion is strictly high-octane and makes even his dad's rowdy friends seem tame. Williams, who prefers to be called Hank III, has been opening concert dates for **Beck** and rock trio **the Reverend Horton Heat** (see story, page 10).

RETRO HEATHERLY

(Continued from page 50)

our heads."

The single is at No. 53 after two weeks on the Hot Country Singles & Tracks chart.

"Flowers On The Wall" was a hit for the Statler Brothers in 1965. It's the only non-Heatherly original composition on the album, and there was much debate at Mercury before choosing it as the first single.

Remakes historically have not been viewed with favor by country radio, Mercury Nashville senior VP for sales, marketing, and promotion John Grady points out. "But this is a great song," he says. "We took a lot of votes. It's always risky doing a remake. Most people today don't remember that song, or if they do, they know it was in 'Pulp Fiction.' And this is such an absolutely current version. Eric owns the song with this version, and radio stations are already telling me that."

For the album, Grady says, "Our game plan is a lot like the production on the album. It's all sort of understated. The video is in process; we're at radio. It's not the kind of thing where we tell people we're going to sell a million in two weeks. We have to prove this to people. Everyone who has seen him says he's a star. There are a bunch of songs on the album we can take to radio. As for the marketing of it, our plan is to get it out there and make it available. It's very simple. We want people to see him and hear him."

Grady notes that an appearance at the National Assn. of Recording Merchandisers Convention is part of the plan. "Eric is a great-looking guy—he plays the hell out of the guitar and has a vision," says Grady. "This is one guy who knows where he's going."

Lewis says, "I don't know if this is the key to the kingdom, but I've never heard anybody like Eric. This is fresh. And he has roots that go back more than 10 years. In today's environment, that's very rare. He's really got an appreciation for the history of country music and all forms of music, and he can translate it into a contemporary sound."

Heatherly is booked and managed by the Bobby Roberts Co. His publishing is by Still Working for the Man Music/BMI.

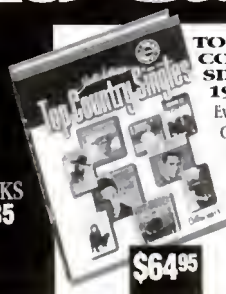
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist

49 **800 POUND JESUS** (Illegal, BMI/Yo Man, BMI)
31 **ANOTHEN NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
65 **ASKIN' TOO MUCH** (Warner-Tamerlane, BMI/Nomad-Noman, BMI/WB, ASCAP/Mavenck, ASCAP/Big Red Tractor, ASCAP) WBM
2 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
10 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
12 **BEEN THERE** (Blackened, BMI/Steve Warner, BMI) WBM
9 **BREATHE** (Cal IV ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
23 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
64 **CAN'T HELP CALLING YOUN NAME** (Pyramid Valley, BMI/CMI, BMI)
32 **CAN'T NOBODY LOVE YOU (LIKE I DO)** (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debm, ASCAP) WBM
15 **CANLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
33 **COULDN'T LAST A MOMENT** (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
4 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
63 **CRACKER JACK DIAMOND** (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM
19 **DADDY WON'T SELL THE FARM** (Kreditkard, ASCAP/Penny Anne, BMI/Copperfield, BMI)
13 **DO WHAT YOU GOTTA DO** (Almo, ASCAP/Craftworks, ASCAP) WBM
53 **FLOWENS ON THE WALL** (Wallflower, BMI/Copyright Management International, BMI)
66 **GOD GAVE ME YOU** (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
71 **GOIN' UNDEN GETTIN' OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
51 **GOODBYE EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
61 **GROW YOUNG WITH YOU** (Song Matters, ASCAP/Famous, ASCAP)
18 **HE DIONT HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
68 **HERE COMES MY BABY** (Mainstay, BMI) WBM
5 **HOW DO YOU LIKE ME NOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
22 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM/HL/WBM
59 **I NEED YOU ALL THE TIME** (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
47 **I THINK YOU'RE BEAUTIFUL** (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)
57 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
17 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
46 **I'VE FORGOTTEN NOW YOU FEEL** (Miss Surrett, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
72 **I WILL...BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
40 **JIMMY'S GOT A GIRLFRIEND** (WB, ASCAP/Mavenck, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
41 **JUST BECAUSE SHE LIVES THERE** (Sony/ATV Cross Keys, ASCAP) HL
7 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
70 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
26 **LET'S MAKE SUNE WE KISS GOODBYE** (Vinny Mae, BMI) WBM
8 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
45 **ME AND MAXINE** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunnmusic, ASCAP) WBM
39 **ME NEITHER** (EMI April, ASCAP/Sea Gayle, ASCAP) NL
36 **MONE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) WBM
1 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
67 **MY NOMETOWN** (Warner-Tamerlane, BMI) WBM
34 **NO MERCY** (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
55 **NOTHING CATCHES JESUS BY SUNPRISE** (Waylen Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL/WBM
62 **OUT NENE IN TNE WATER** (Rebecca Lynn Howard, ASCAP/Tennessee Colonel, ASCAP/Mopan River, ASCAP/ICG, ASCAP/WB, ASCAP/Tractor Tracks, BMI/Pop-A-Wheelie, ASCAP/Big Red Tractor, ASCAP) WBM
60 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) WBM
14 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
25 **NEAL LIVE WOMAN** (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
30 **ROCK THIS COUNTRY!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
20 **SNE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crunchfield, BMI) HL/WBM
3 **SMILE** (DreamWorks, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM/WBM
21 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM/WBM
56 **SOMETHING TO WHITE HOME ABOUT** (Stewart Warner, BMI/Triple Shoes, BMI/Acuff-Rose, BMI) HL
6 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
43 **THE BLUES MAN** (Bocephus, BMI) NL
38 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmut, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
58 **THE COLD HARD TNUTH** (Sony/ATV Cross Keys, ASCAP/Tinck Knee, ASCAP) HL
35 **THE FUN OF YOUR LOVE** (Almo, ASCAP/BNC, ASCAP/Littaly, ASCAP/Arnwa, ASCAP) WBM
52 **THE LOOK** (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM
74 **THE TROUBLE WITH NEVEN** (Hamsteen Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
28 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Follazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) CLM/HL
73 **THE WRECKIN' CREW** (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI)
11 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lala's Voice, ASCAP) CLM/WBM
69 **TO GET TO YOU** (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Tree, BMI) HL/WBM
27 **UNBREAKABLE MEANT** (Blue Gator, ASCAP/Mavenck, ASCAP/WB, ASCAP) WBM
37 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
50 **UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)** (Irving, BMI/Almo, ASCAP) WBM
16 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Mayor Bob, ASCAP) HL/WBM
42 **WHAT I NEED** (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
29 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
24 **WNEN I SAID I DO** (Blackened, BMI) WBM
48 **WNERE CAN I SURNENDER** (Universal, BMI/Final Approach, BMI) WBM
44 **YES!** (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
75 **YOU ARE** (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI)
54 **YOUN EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessree Bob, ASCAP) CLM/HL

Cold Cash Off Hot Country

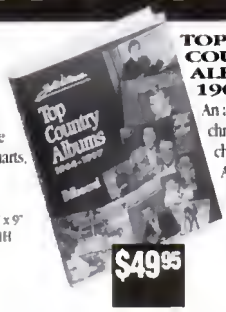
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MARCH 4, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	1	20	**MY BEST FRIEND** 2 weeks at No. 1 B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
2	3	3	18	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	3
1	8	8	25	**SMILE** D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	8
1	2	1	25	**COWBOY TAKE ME AWAY** B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
(5)	8	8	18	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
(6)	1	1	10	**THE BEST DAY** T.BRIDAN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
(7)	8	8	16	**LESSONS LEARNED** T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	1
(8)	3	11	11	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA 65933 †	3
1	1	1	10	**BREATHE** B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. 16884/WRN †	1
(10)	42	11	20	**BECAUSE YOU LOVE ME** T.MCGRAW,B.GALLIMORE (J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	10
18	10	10	27	**THIS WOMAN NEEDS** D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	10
(12)	10	16	8	**BEEN THERE** C.BLACK (C.BLACK,S.WARNER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	12
(13)	10	10	10	**DO WHAT YOU GOTTA DO** A.REYNOLDS (P.FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	10
14	13	13	24	**PUT YOUR HAND IN MINE** B.J.WALKER JR. (S.EWING,W.BARBER)	TRACY BYRD (V) RCA 65907	11
				◄ AIRPOWER ►		
(15)	17	20	19	**CARLENE** B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	15
16	11	3	25	**WHAT DO YOU SAY** D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
(17)	13	15	10	**IT WAS** T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	10
18	16	18	27	**HE DIDN'T HAVE TO BE** F.ROGERS (B.PAISLEY,R.LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
19	12	23	16	**DADDY WON'T SELL THE FARM** J.SCAIFE (S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	11
(20)	24	27	10	**SHE'S MORE** D.MALLOY (J.G.SMITH,N.HEYMSFIELD,R.CROSBY)	ANDY GRIGGS (V) RCA 65936 †	20
21	20	22	37	**SOMETHING LIKE THAT** B.GALLIMORE (J.STROUD,T.MCGRAW,R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	3
22	18	11	32	**I LOVE YOU** M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
(23)	18	29	18	**BUY ME A ROSE** KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN K.WILSON,B.WARNER,J.MCKELL (J.FUNK,E.HICKENLOOPER)	DREAMCATCHER ALBUM CUT †	23
24	29	18	27	**WHEN I SAID I DO** C.BLACK (C.BLACK)	CLINT BLACK (V) RCA 65897 †	8
(25)	27	30	8	**REAL LIVE WOMAN** G.FUNDIS,T.YEARWOOD (B.CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	10
(26)	29	34	8	**LET'S MAKE SURE WE KISS GOODBYE** T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172148	16
(27)	29	29	13	**UNBREAKABLE HEART** B.GALLIMORE (B.TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	27
(28)	30	42	3	**THE WAY YOU LOVE ME** B.GALLIMORE,F.HILL (K.FOLLESE,M.DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	18
(29)	10	35	1	**WHAT I NEED TO DO** B.CANNON,N.WILSON (B.LUTHER,T.DAMPHER)	KENNY CHESNEY (V) BNA 65964	29
(30)	30	31	8	**ROCK THIS COUNTRY!** R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	10
(31)	33	36	8	**ANOTHER NINE MINUTES** R.E.BIRNEY, T.LEDFORD,A.S.CRAIN,T.RUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	31
32	31	33	17	**CAN'T NOBODY LOVE YOU (LIKE I DO)** J.STROUD (D.ORTON,C.MAJESKI)	WYNONNA (C) (D) (V) CURB 17214/MERCURY	31
(33)	37	43	5	**COULDN'T LAST A MOMENT** D.HUFF (C.RAYE,D.WELLS,J.STEELE)	COLLIN RAYE EPIC ALBUM CUT †	33
(34)	38	40	7	**NO MERCY** J.SCAIFE (D.MORGAN,T.CERNEY,S.A.DAVIS)	TY HERNDON (C) (D) EPIC 79345 †	34
(35)	36	38	14	**THE FUN OF YOUR LOVE** R.BYRNE (A.ROBOFF,B.N.CHAPMAN,J.DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	35
(36)	39	46	6	**MORE** T.BRUCE (T.MCHUGH,D.GRAY)	TRACE ADKINS CAPITOL ALBUM CUT †	36
(37)	44	47	8	**UNCONDITIONAL** S.HENDRICKS,J.COLE,L.HENGBER,D.BRYANT,R.RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	37
(38)	46	48	12	**THE CHAIN OF LOVE** D.JOHNSON,C.WALKER (J.BARNETT,R.LEE)	CLAY WALKER GIANT ALBUM CUT †	38
(39)	47	50	4	**ME NEITHER** F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	39
(40)	41	45	8	**JIMMY'S GOT A GIRLFRIEND** B.JOHNSON,R.ZWITSON,T.HASELDEN,E.A.SMITH,R.HARBIN,R.MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	40
(41)	43	44	9	**JUST BECAUSE SHE LIVES THERE** J.TAYLOR,D.DODSON,B.LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	41
(42)	40	41	15	**WHAT I NEED** S.HENDRICKS,M.GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	40
(43)	48	55	3	**THE BLUES MAN** K.STEGALL (H.WILLIAMS JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	43
(44)	52	61	3	**YES!** N.WILSON,B.CANNON,C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	44
45	42	37	15	**ME AND MAXINE** K.STEGALL,G.BRADBERRY,M.LUNN)	SAMMY KERSHAW (V) MERCURY 117212	35
(46)	50	52	7	**I'VE FORGOTTEN HOW YOU FEEL** V.GILL,I.S.ISAACS,K.SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
(47)	51	54	5	**I THINK YOU'RE BEAUTIFUL** D.HUFF,S.D'AMOND,M.DEBRY)	SHANE MINOR MERCURY ALBUM CUT	47
48	49	58	6	**WHERE CAN I SURRENDER** J.STROUD,B.GALLIMORE,R.TRAVIS,R.KILLOUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	48
(49)	55	59	6	**800 POUND JESUS** M.A.MILLER,M.MCANALLY,V.B.MADDOX,P.W.THORN)	SAWYER BROWN CURB ALBUM CUT	49
(50)	57	57	5	**UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)** R.DUNN,T.MCBRIDE,J.D.WELLS,J.WOOD)	WADE HAYES MONUMENT ALBUM CUT †	50
(51)	59	62	22	**GOODBYE EARL** B.CHANCEY,P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
52	53	49	8	**THE LOOK** S.BOGARD,J.STEVENS,S.HENDRICKS (T.NICHOLS,J.STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT †	49
(53)	58	—	2	**FLOWERS ON THE WALL** K.STEGALL (L.DEWITT)	ERIC HEATHERLY MERCURY ALBUM CUT †	53
(54)	61	—	2	**YOUR EVERYTHING** M.ROLLINS,K.URBAN,K.LINDSEY,B.REGAN)	KEITH URBAN CAPITOL ALBUM CUT †	54
55	54	53	7	**NOTHING CATCHES JESUS BY SURPRISE** G.FUNDIS (W.JENNINGS,T.DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
(56)	72	—	2	**SOMETHING TO WRITE HOME ABOUT** B.CANNON,N.WILSON (C.MORGAN,T.RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT	56
(57)	63	72	4	**IT'S ALWAYS SOMETHIN'** D.COOK,L.WILSON (M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	57
58	56	51	17	**THE COLD HARD TRUTH** K.STEGALL (T.O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	45
				◄ HOT SHOT DEBUT ►		
(59)	NEW ▶		1	**I NEED YOU ALL THE TIME** B.HUFF,BLACKHAWK (P.BUNCH,J.PRICE,S.TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT	59
(60)	NEW ▶		1	**PRAYIN' FOR DAYLIGHT** M.BRIGHT,M.WILLIAMS (S.BOGARD,R.GILES)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	60
(61)	NEW ▶		1	**GROW YOUNG WITH YOU** T.BRUCE (H.LINDSEY,A.CUNNINGHAM)	COLEY MCCABE RCA ALBUM CUT	61
62	60	—	2	**OUT HERE IN THE WATER** M.WRIGHT (R.L.HOWARD,R.L.BRUCE,T.BRUCE)	REBECCA LYNN HOWARD (V) MCA NASHVILLE 172144 †	60
(63)	64	68	6	**CRACKER JACK DIAMOND** R.HALL (R.SCAIFE,N.THRASHER)	MARTY RAYBON TRI CHORD ALBUM CUT †	63
(64)	NEW ▶		1	**CAN'T HELP CALLING YOUR NAME** W.ALDRIDGE,T.MATHEWS,J.BERNARD)	JASON SELLERS BNA ALBUM CUT	64
(65)	NEW ▶		1	**ASKIN' TOO MUCH** D.COOK,L.WATERS (S.TILLIS,R.DEAN,R.L.BRUCE)	TAMARA WALKER CURB ALBUM CUT †	65
(66)	67	66	20	**GOD GAVE ME YOU** D.HUFF (D.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
67	65	67	9	**MY HOMETOWN** L.MAINES,C.ROBISON (C.ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	65
(68)	66	69	19	**HERE COMES MY BABY** K.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	42
(69)	74	—	5	**TO GET TO YOU** J.STROUD,L.MORGAN,H.LAMAR,B.JAMES)	LORRIE MORGAN (V) BNA 65965	63
(70)	68	64	14	**LET'S MAKE LOVE** B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
(71)	73	74	4	**GOIN' UNDER GETTIN' OVER YOU** B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	71
72	70	73	8	**I WILL...BUT** D.HUFF (K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
73	62	—	2	**THE WRECKIN' CREW** C.HOWARD,A.SMITH (D.FLINT,B.MONTANA)	TRINI TRIGGS CURB ALBUM CUT †	62
(74)	RE-ENTRY		2	**THE TROUBLE WITH NEVER** B.GALLIMORE,J.STROUD,T.MCGRAW,T.MARTIN,M.NESLER)	TIM MCGRAW CURB ALBUM CUT	66
(75)	NEW ▶		1	**YOU ARE** G.FUNDIS,N.GORDON,W.NANCE,S.DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	75

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

MARCH 4, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
(1)	1	13	3	**AMAZED** BNA 65957/RLG 2 weeks at No. 1	LONESTAR
(2)	2	14	3	**BREATHE** WARNER BROS. 16884/WRN	FAITH HILL
3	3	1	21	**BIG DEAL** CURB 73086	LEANN RIMES
4	4	2	11	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** MAPES/BROS. 16855/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
(5)	7	—	2	**JIMMY'S GOT A GIRLFRIEND** GIANT 16887/WARNER BROS	THE WILKINSONS
6	6	4	27	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● CAPITOL 58768	GARTH BROOKS AS CHRIS GAINES
7	5	3	22	**I'M DIGGIN' IT** MCA NASHVILLE 172121	ALECIA ELLIOTT
8	8	5	8	**THE FUN OF YOUR LOVE** BNA 65931/RLG	JENNIFER DAY
9	9	6	14	**CAN'T NOBODY LOVE YOU (LIKE I DO)** CURB 172141/MERCURY	WYNONNA
(10)	16	19	5	**NO MERCY** EPIC 79345/SONY	TY HERNDON
11	10	9	142	**HOW DO I LIVE** ▲[1] CURB 73022	LEANN RIMES
12	12	10	48	**PLEASE REMEMBER ME/FOR A LITTLE WHILE** CURB 73080	TIM MCGRAW
13	11	7	22	**STEAM** EPIC 79269/SONY	TY HERNDON
14	13	8	16	**LITTLE BIRD** ARISTA NASHVILLE 13184	SHERRIE AUSTIN
15	14	11	18	**THE QUITTIN' KIND** EPIC 79268/SONY	JOE DIFFIE
16	15	12	12	**TWENTIETH CENTURY/NEW YEAR'S EVE 1999** RCA 65917/RLG	ALABAMA
17	17	15	43	**ROCKY TOP '96** DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
(18)	NEW ▶		1	**UNCONDITIONAL** VIRGIN 38690	CLAY DAVIDSON
19	18	17	16	**DON'T MAKE ME BEG** CURB 73087	STEVE HOLY
20	19	16	28	**ALL THINGS CONSIDERED** MONUMENT 79248/SONY	YANKEE GREY
21	20	20	39	**LIGHTNING DOES THE WORK** WARNER BROS. 16984/WRN	CHAD BROCK
22	23	23	86	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
23	21	18	16	**DECK THE HALLS** LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
(24)	RE-ENTRY		26	**ARE YOUR EYES STILL BLUE** CURB 73085	SHANE MCANALLY
25	22	21	35	**LONELY AND GONE** COLUMBIA 79210/SONY	MONTGOMERY GENTRY

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	1	15	**ANDREA BOCELLI** ▲ PHILIPS 462500 (12.98/18.98) 15 weeks at No. 1	SACRED ARIAS
2	2	98	**ANDREA BOCELLI** ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
3	3	12	**CHICAGO SYMPHONY ORCHESTRA (LEVINE)** WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	5	16	**ANNE-SOPHIE MUTTER** DG 463259 (17.98 CD)	PLAYS VIVALOI'S THE FOUR SEASONS
5	4	3	**VARIOUS ARTISTS** SONY CLASSICAL 89209 (16.98 CD EQ)	AMORE 2: GREAT ITALIAN LOVE ARIAS
6	6	46	**VARIOUS ARTISTS** CIRCA/VIRGIN 44690 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
7	8	18	**LONDON SYMPHONY ORCH. LOMA MAR QUARTET** MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
8	8	8	**NADJA SALERNO-SONNENBERG/SERGIO AND ODAIR ASSAD** NONESUCH 79505 (16.98 CD)	NADJA SALERNO-SONNENBERG, SERGIO & ODAIR ASSAD
9	7	8	**SOUNDTRACK** SONY CLASSICAL 61834 (16.98 CD EQ)	TOPSY-TURVY
10	10	54	**YO-YO MA** SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
11	12	30	**VARIOUS ARTISTS** CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
12	NEW▶		**VARIOUS ARTISTS** ECM 49958 (18.98 CD)	ARVO PART: ALINA
13	14	77	**CARRERAS-DOMINGO-PAVAROTTI (LEVINE)** ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
14	12	22	**YO-YO MA** SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
15	NEW▶		**NIGEL KENNEDY** EMI CLASSICS 56890 (16.98 CD)	CLASSIC KENNEDY

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	1	49	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98) 26 weeks at No. 1	VOICE OF AN ANGEL
2	2	10	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	37	**SARAH BRIGHTMAN** REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	44	**SARAH BRIGHTMAN** ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	6	38	**JOSHUA BELL/ESA-PEKKA SALONEN** SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
6	5	42	**LONDON SYMPHONY ORCHESTRA (WILLIAMS)** ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
7	7	18	**JOHN WILLIAMS** SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
8	8	18	**SARAH BRIGHTMAN** REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
9	NEW▶		**LONDON SYMPHONY ORCHESTRA (WILLIAMS)** RHINO 75874 (29.98)	SUPERMAN-THE MOVIE
14	10	10	**ARIA** ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
11	12	78	**LONDON SYMPHONY ORCHESTRA (HORNER)** ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
11	12	78	**JAMES GALWAY** RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
13	9	2	**JESSYE NORMAN** PHILIPS 456654 (12.98/18.98)	I WAS BORN IN LOVE WITH YOU
14	13	60	**JOHN WILLIAMS/CHRISTOPHER PARKENING** SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
15	14	22	**VARIOUS ARTISTS** DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 **BEETHOVEN: SYMPHONY NO. 9** VARIOUS ARTISTS SONY CLASSICAL
2 **A TENOR'S VALENTINE** CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
3 **ONLY CLASSICAL CD YOU NEED** VARIOUS ARTISTS RCA VICTOR
4 **MOZART FOR YOUR MIND** VARIOUS ARTISTS PHILIPS
5 **BUILD YOUR BABY'S BRAIN 2** VARIOUS ARTISTS SONY CLASSICAL
6 **BUILD YOUR BABY'S BRAIN THROUGH MUSIC** VARIOUS ARTISTS SONY CLASSICAL
7 **GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS** NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL
8 **PACHELBEL CANON** VARIOUS ARTISTS RCA VICTOR
9 **ALBINONI'S ADAGIOS** I SOLISTI VENETI SCIMONE ERATO
10 **BEETHOVEN FOR RELAXATION** VARIOUS ARTISTS RCA VICTOR
11 **ORFF: CARMINA BURANA** PHIL.ORCH.ORMANDY SONY CLASSICAL
12 **TENORS ON TOUR** CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
13 **50 GREATEST CLASSICS** VARIOUS ARTISTS ST.CLAIR
14 **MOZART FOR RELAXATION** VARIOUS ARTISTS RCA VICTOR
15 **BACH FOR RELAXATION** VARIOUS ARTISTS RCA VICTOR

TOP CLASSICAL BUDGET

1 **CLASSICAL MIX** VARIOUS ARTISTS POINT CLASSICS
2 **SURROUND YOURSELF IN CLASSICS** VARIOUS ARTISTS PLATINUM
3 **CLASSICS FOR LOVERS** VARIOUS ARTISTS PLATINUM
4 **BABY'S FIRST CLASSICS** VARIOUS ARTISTS ST.CLAIR
5 **20 CLASSICAL FAVORITES** VARIOUS ARTISTS MADACY
6 **GERSHWIN: AN AMERICAN IN PARIS** VARIOUS ARTISTS MADACY
7 **MOZART: SYMPHONY NOS. 40 & 41** VARIOUS ARTISTS MADACY
8 **CLASSICAL MASTERPIECES** VARIOUS ARTISTS MADACY
9 **MOZART-GREATEST HITS** VARIOUS ARTISTS REFERENCE GOLD
10 **BEETHOVEN: GREATEST HITS** VARIOUS ARTISTS REFERENCE GOLD
11 **SPANISH GUITAR MUSIC** JOHN WILLIAMS SONY CLASSICAL
12 **GERSHWIN: VIRTUOSO PIANO MUSIC** VARIOUS ARTISTS POINT CLASSICS
13 **MOZART: REQUIEM** VARIOUS ARTISTS POINT CLASSICS
14 **BACH: BRANDENBURG CONCERTOS** VARIOUS ARTISTS LASERLIGHT
15 **CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION** VARIOUS ARTISTS MADACY

Artists & Music

Classical KEEPING SCORE™

This week's column was written by Fred Child, music director and director of cultural programming at WNYC New York.

CLASSICAL CONFAB: The 38th annual convention of the Assn. of Music Personnel in Public Radio, held Feb. 16-20 in New Orleans, was a yawn—aside from the cold war and heated threats, that is. The long-simmering tension between classical labels and public radio stations came to full boil during a panel discussion convened by Billboard's usual Keeping Score columnist, **Bradley Bambarger.**

The panel also featured moderator **Mark Mobley,** music producer for National Public Radio's "Performance Today"; **Arthur Moorhead,** VP of Atlantic's associated labels (Teldec, Erato, Finlandia, Nonesuch); **Becky Starobin,** managing director of Bridge Records; and **Glenn Petry,** formerly director of publicity for Universal Classics and now with the newly founded 21C Media Group.

It was Petry who described the situation between record labels and public radio as a "cold war." Labels send product to stations, expecting airplay with some frequency and identification of what's played. When labels don't get that—or, as is more often the case, simply don't know if they're getting it—some enforce what Petry called a variety of "embargoes," including sending fewer complimentary discs to stations or asking stations to subscribe (i.e., pay) for a limited number of new releases.

Some stations have rebelled, telling labels that they have no right to expect anything; in other words, "You send it all, we decide what gets played." Although Petry was clear that he finds the dispute "disheartening," his comments touched a nerve, and the room soon buzzed with complaints from both camps.

Hal Prentice, FM program manager at WKAR East Lansing, Mich., stepped up to the mike during the open-question period to carp about service from labels, saying, "You guys want us to play your new stuff, but all we get is three duplicates of a bad soundtrack." Labels obviously want frequent play (and back-announcing) of new releases. But when Teldec's recent **Dvořák** Eighth Symphony from **Nikolaus Harnoncourt** and **the Royal Concertgebouw Orchestra** was mentioned, Hawaii Public Radio music director **Alan Bunin** pointed out that he only programs the piece once every few months, and even then be would be more likely to play one from among dozens of older recordings in his library.

WKAR's Prentice reinforced the point by noting that classical radio programming is driven not by artists, as labels might like, but by repertoire. A sarcastic voice from the back of the room asked if stations would like to be cut off completely from new releases. A few music directors shrugged, mumbling that they've got the core repertoire from the mid-century greats in their libraries already and maybe that's all they need. Bunin reminded labels that "postage is cheap, and CDs have a low cost per unit," so why can't they just send every release to every station? The counterpoint came courtesy of Starobin, who reminded Bunin that her label's recent **George Crumb** 70th birthday album cost the label about $80,000 to produce—so characterizing a promotional CD's cost as mere postage is unfair.

Moorhead noted with some frustration that the once-steady stream of playlists from stations has dried up in recent years. "We don't know what's getting played out there," he said, although he added that a recent Atlantic survey of public radio outlets seems cause for some hope. Of the surveyed stations, 56% have some kind of new-release program, 79% program late 20th-century music, and 92% program at least some vocal music.

For his part, Moorhead reassured small-market stations whose flow from the new-release tap has slowed to a drip. "More than ever, it behooves us to send discs to small stations," he said. "If they hear it and like it, listeners can now buy our music online instead of having to drive 150 miles to a store that probably doesn't stock the disc anyway."

Moorhead also attempted to provide a consoling answer to a far more vexing question to radio stations (not to mention music retailers): Will labels eventually bypass traditional outlets entirely by creating their own Internet pipelines to listeners? "I don't think so," he said. "We value the local connection of stations to listeners too highly. And a company-run Web site looks like sales propaganda—it doesn't provide the 'virtual mall' experience that the audience demands."

Yet if public radio stations think they can relax because labels aren't overtly challenging their relationships with listeners, two other convention speakers begged to differ. **Stephen Salyer,** president/CEO of Public Radio International, delivered a swift kick in the pants: "New-media competition is a serious, perhaps fatal threat to public radio." With satellite radio shops XM and Sirius both slated to begin broadcasting in the next 12-18 months, and Internet radio offerings sprouting like weeds, Salyer urged 'pubcasters' to think broadly, saying, "Your product is simply that around which listeners have an experience."

Skip Pizzi, a program manager for interactive television technology at Microsoft (who worked 12 years at NPR), reinforced Salyer's point: To compete in the wild world of new media, public radio needs to recognize that "radio is a form, not a function," he said. "The function of intelligent, in-depth, noncommercial presentation is bigger than radio." Pizzi cited a dizzying variety of music media on the way, with many music providers greedily eyeing public radio's 22 million loyal (and relatively well-heeled) listeners. Not only is Web radio already here and satellite radio imminent, but look out for digital-quality wireless Internet, a multiplicity of downloads, and solid-state music storage media like the Sony Sound Clip, with downloadable CD quality sound in a pensized contraption. With all these options, wbo will need a radio station music director to pick his or her music anymore?

This being a gathering of music folks, the convention wasn't all talk. What was surprising was that while the vast majority of stations represented at the conference are classical, only one out of a dozen performers was a straight classical act. Concert pianist **Angela Cheng** was outnumbered by crossover performers, young lions challenging the classical canon, and even nonclassical artists.

Highlights included the nimble double-bass balalaika of **Valerie Petruchin** with **Trio Voronezh** (which records for Angel/EMI) and violinist **Leila Josefowicz** bowing excerpts from her next album, tentatively titled "Americana" and due this fall from Philips. Josefowicz also sat in with **the Absolute Ensemble,** led by young conductor (and Josefowicz's husband) **Kristian Järvi.**

The Absolute Ensemble's set didn't simply challenge musical boundaries, it dismissed them entirely, coursing easily from **Steve Reich's** "Clapping Music" and **Michael Daugherty's** "Dead Elvis" (with bassoonist **Martin Kuuskmann** clothed in full late-**Elvis** regalia) to **Stravinsky's** "Soldier's Tale," a multitempo rendition of the jazz standard "Cherokee," and a violin *concertante* version of the Cuban classic (and **Buena Vista Social Club** favorite) "Chan Chan."

The band's command of rhythm, texture, and stagecraft was subtle and sure. Its two releases are the live album "Absolute Mix" (with repertoire similar to the above-mentioned set) and a **John Adams/Arnold Schoenberg** chamber symphonies disc, both on the Finnish CCn'C label, distributed in the U.S. by Qualiton.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			◄ No. 1 ►	
1	1	37	DIANA KRALL ● VERVE [illegible]/VG	25 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	4	18	KEITH JARRETT ECM 547934 HS	THE MELODY AT NIGHT, WITH YOU
3	2	88	VARIOUS ARTISTS 32 JAZZ 32[illegible]/RYKODISC	JAZZ FOR A RAINY AFTERNOON
4	3	2	PAT METHENY WARNER BROS. 47632	TRIO 99-00
5	5	3	OR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
6	7	38	HARRY CONNICK, JR. COLUMBIA [illegible]/CRG	COME BY ME
7	6	55	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
8	10	21	VARIOUS ARTISTS 32 JAZZ [illegible]/RYKODISC	JAZZ FOR THOSE PEACEFUL MOMENTS
9	NEW ▶		JOHN COLTRANE RHINO 7978	THE VERY BEST OF JOHN COLTRANE
10	9	7	STEVE TYRELL ATLANTIC [illegible]/AG	A NEW STANDARD
11	8	21	TONY BENNETT RPM/COLUMBIA [illegible]/CRG	BENNETT SINGS ELLINGTON HOT & COOL
12	11	8	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
13	13	40	VARIOUS ARTISTS 32 JAZZ [illegible]/RYKODISC	JAZZ FOR A LAZY DAY
14	NEW ▶		CANNONBALL ADDERLEY BLUE NOTE [illegible]/CAPITOL	CANNONBALL'S BOSSA NOVA
15	14	76	VARIOUS ARTISTS 32 JAZZ [illegible]/RYKODISC	JAZZ FOR THE QUIET TIMES
16	15	55	VARIOUS ARTISTS 32 JAZZ [illegible]/RYKODISC	JAZZ FOR WHEN YOU'RE ALONE
17	16	6	VARIOUS ARTISTS HIGH STREET [illegible]/SHANACHIE HILL	ORGAN-IZED. ALL-STAR TRIBUTE TO THE HAMMOND B3 ORGAN
18	NEW ▶		MCCOY TYNER TELARC 83488	MCCOY TYNER WITH STANLEY CLARKE AND AL FOSTER
19	23	4	NICHOLAS PAYTON VERVE 547598/VG	NICK@NIGHT
20	20	62	VARIOUS ARTISTS 32 JAZZ [illegible]/RYKODISC	JAZZ FOR THE OPEN ROAD
21	RE-ENTRY		ELLA FITZGERALD [illegible]/VG	PURE ELLA
22	12	6	GLENN MILLER RCA [illegible] 6361B	FALLING IN LOVE WITH GLENN MILLER
23	RE-ENTRY		KURT ELLING BLUE NOTE [illegible]/CAPITOL	LIVE IN CHICAGO
24	NEW ▶		DEE DEE BRIDGEWATER VERVE 54[illegible]/VG	LIVE AT YOSHI'S
25	22	47	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES

TOP CONTEMPORARY JAZZ ALBUMS™

			◄ No. 1 ►	
1	1	34	KENNY G▲ ARISTA [illegible]	25 weeks at No. 1 CLASSICS IN THE KEY OF G
2	2	21	OAVE KOZ CAPITOL [illegible] HS	THE DANCE
3	4	52	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
4	3	22	BRIAN CULBERTSON ATLANTIC [illegible]/AG	SOMETHIN' 'BOUT LOVE
5	5	3	ALEX BUGNON NAIMA JAZZ 48[illegible]/VIRGIN	...AS PROMISED
6	NEW ▶		MARC ANTOINE GRP 54[illegible]/VG	UNIVERSAL LANGUAGE
7	9	44	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 09995/VG	THE SONG LIVES ON
8	7	11	GROVER WASHINGTON, JR. COLUMBIA 6[illegible]/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
8	10	69	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
10	8	14	KENNY G▲[7] ARISTA [illegible]	FAITH: A HOLIDAY ALBUM
11	11	12	PAT METHENY WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
12	13	28	NORMAN BROWN WARNER BROS. 47[illegible]	CELEBRATION
13	12	5	VARIOUS ARTISTS RHINO 7[illegible]4	SMOOTH GROOVES: AFTER HOURS
14	17	24	BOB JAMES WARNER BROS. 47355	JOY RIDE
15	14	38	PAUL HARDCASTLE TRIPPIN' N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
16	15	15	KIM WATERS SHANACHIE 5082	ONE SPECIAL MOMENT
17	21	3	DIXIE OREGS ZEBRA 44021	CALIFORNIA SCREAMIN'
18	16	32	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
18	18	18	MEOESKI MARTIN & WOOD GRA[illegible] [illegible]/RYKODISC	LAST CHANCE TO DANCE: TRANCE (PERHAPS) BEST OF 1991-1996
20	19	7	GROVER WASHINGTON, JR. HIP-O [illegible]/MOTOWN 51	ULTIMATE COLLECTION
21	20	4	VARIOUS ARTISTS RHINO 78024	SMOOTH GROOVES: VOLUME 1, JAZZY SOUL
22	RE-ENTRY		JOYCE COOLING HEADS UP 3053	KEEPING COOL
23	RE-ENTRY		VARIOUS ARTISTS KKSF [illegible]/RYKODISC	SMOOTH JAZZ KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
24	23	19	CRAIG CHAQUICO HIGHER OCTAVE 47198/VIRGIN	FOUR CORNERS
25	RE-ENTRY		DAVID BENOIT GRP 9942/VG	PROFESSIONAL DREAMER

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Jazz BLUE NOTES™



by Steve Graybow

FINDING NEW STANDARDS: Like the universe, the jazz canon is constantly expanding, built upon by each subsequent generation of up-and-coming musicians. Guitarist **David Fiuczynski**, while versed in jazz tradition, resides in the present, soaking up the cutting-edge sounds that define today's musical landscape. With "JazzPunk," which bows March 14 on his own Fuzelicious Morsel's label, the guitarist performs 10 sagely chosen compositions that he feels should be part of the jazz canon, attacking the material with sounds and textures that render them all but unrecognizable, yet enticingly familiar.



FIUCZYNSKI

With compositions ranging from **Pat Metheny**'s "Bright Size Life" and **Jimi Hendrix**'s "Third Stone From The Sun" to **Chick Corea**'s "La Fiesta" and **Duke Ellington** and **Billy Strayhorn**'s "Star Crossed Lovers," "JazzPunk" offers a smorgasbord of tunes filtered through Fiuczynski's own adventurous ears and shards-of-glass guitar tones.

"It's a standards record," the guitarist says. "These are standards that I feel should be in the standard repertoire." Other composers represented include **Frédéric Chopin**, percussionist **Ronald Shannon Jackson**, and jazz theorist **George Russell**.

Fiuczynski, founder of alternative rock band **Screaming Headless Torsos**, considers himself a "musical hunter and gatherer. I'm always working on straight-ahead jazz ideas and free-jazz ideas, as well as Middle Eastern and house-inspired ideas," he says. "I am always looking for unexpected contexts to put these ideas in. For 'Bright Size Life,' I was looking for a place to practice interacting on a drum-and-bass groove, and it worked with the composition. It's all trial and error."

Born in the U.S. and raised in Germany, Fiuczynski received a bachelor's degree from the New England Conservatory in 1989. Along with organ player **John Medeski** (of **Medeski, Martin & Wood** fame), he recorded the seminal post-fusion album "Lunar Crash" (Gramavision) in 1994.

While "JazzPunk" dabbles in technology-based soundscapes and electronica grooves, the actual recording was done in the most basic of jazz traditions. "Most of the tunes were recorded live in complete takes," says Fiuczynski. "The process was to start with a live take that was as passionate and musical as possible and then to enhance it."

Fiuczynski notes that sales of "JazzPunk" will depend upon word-of-mouth exposure based upon audience reaction to his live shows. The set can also be purchased at the guitarist's Web site, torsos.com.

"The site is a coming-together point for me, because there is information about all of the projects that I have been involved in," he notes. Distribution to brick-and-mortar stores will be handled by City Hall.

"What I am about is ideally the successful juxtaposition of different styles," Fiuczynski says. "The thing that ties all of these pieces together is my playing and the fact that it is a standards record."



Eyes Are On High-Resolution Audio, Emerging Formats At AES

LIKE MOST RECENT Audio Engineering Society (AES) shows, the trade group's 108th convention, held Feb. 19-22 at the Palais des Congès in Paris, focused on high-resolution audio and emerging formats.

But in the most closely watched areas of the business—audio on the Internet and second-generation sound carriers like DVD Audio and Super Audio CD (SACD)—the convention produced only minor ripples.

An expected equity deal between Palo Alto, Calif.-based workstation giant Digidesign and San Francisco virtual studio pioneer Rocket Networks materialized at the recent National Assn. of Music Merchants conference and was touted at AES, albeit with little fanfare given the potential impact of the transaction. Digidesign—which claims 70% of the worldwide digital audio workstation (DAW) market—has taken a 20% equity stake and board seat in Rocket Networks, according to a Digidesign source.

Under a technology and strategic partnership, Digidesign and Rocket plan to work together to create online communities where professional and project recording studios in different geographic regions can collaborate.



by Paul Verna

"Digi believes that the Internet will greatly expand collaboration between audio pros in completely new and exciting ways," said Digidesign president **Dave Froker** in a statement. "Our strategic investment in Rocket ensures that our customers will have access to the world's best tools and technology for high-quality collaboration with other Pro Tools users—anywhere, anytime."

"We're delighted to be able to work with Digidesign to offer their large community of high-profile audio professionals world-class Internet tools and technology," said **Pam Miller**, president/CEO of Rocket Network. "Together, Rocket and Digidesign are committed to delivering the ultimate Web-based collaboration experience."

Terms of the deal were not announced pending the signing of definitive documents. However, the message was clear: Digidesign, which makes the industry-standard Pro Tools recording/editing/mixing system, is embracing the Web as a resource for high-end music production—a strategy that the company hinted at with support of popular audio-streaming formats in the latest software version of Pro Tools.

Another of the industry's leading workstation developers, Novato, Calif.-based Sonic Solutions, made significant inroads into the world of Internet audio through a partnership with Sony Corp. to deliver compressed Electronic Music Distribution (EMD) masters. Under the terms of the deal, Sonic will incorporate Sony's ATRAC3 compression scheme into its iMaster tool kit, which runs on the SonicStudio HD platform.

Sony corporate senior VP **Yukata Nakagawa** said in a statement, "To ensure the success of Sony's EMD business, we felt that it was essential for Sony to collaborate with Sonic Solutions to support major record labels in the preparation of ATRAC3 music content for Internet delivery."

Yuki Miyamoto, product marketing manager for new audio formats at Sonic Solutions, added, "As a member of SDMI [the Secure Digital Music Initiative], Sonic has been deeply involved in the development of secure electronic-music distribution. Through close collaboration with Sony, we will be able to quickly deploy the ATRAC3 secure music-coding technology to the professional mastering community, making the preparation of high-quality audio content for EMD possible."

Sonic and Sony have also been at the center of another of the industry's key stories in recent years: the creation of the new consumer sound carriers DVD Audio and SACD.

CD pioneers Sony and Philips, which also collaborated on developing SACD, showcased multichannel music recorded in the format, which heretofore had been presented as predominantly a stereo audiophile product. Approximately 120 SACD titles were on display at a special SACD booth from such labels as Sony Music's Sony Classical, Legacy, Columbia, and Epic imprints, plus such non-Sony labels as RCA Red Seal, DMP, Hyperion, Linn, and A-Records/Challenge Records.

Similarly, consumer electronics companies are also entering the SACD fray, with players in the market from Sony, Philips, Pioneer, Sharp, and Marantz. In addition, BMG-owned replication facility Sonopress announced plans to install SACD and hybrid disc manufacturing lines, joining Sony's and Philips' plants, which have been making all the SACD discs in the marketplace to date.

On the production side, Sonic Solutions, Genex, dCS, Augan, Burr-Brown, Cirrus Logic, and Kompas have developed multichannel recording, editing, authoring, and/or conversion systems that operate in the Direct Stream Digital (DSD) encoding process, the basis of SACD. Philips business development manager for SACD **Paul Reynolds** says other multi-

(Continued on next page)





Ono, Lennon Back At Sear. Yoko Ono worked on an upcoming release at Sear Sound in New York with her son, Sean Lennon, and Cibo Matto vocalist/musician Yuka Honda. Shown at tha sassions, standing from left, ara Honda, Ono, Lennon, and Sear staffar Tom Schick, who is angineering tha project (and also engineered Lennon's last solo project at the studio). Seated is studio owner Waltar Sear. The project also includes guitarist Mark Ribot and drummer Joay Barron.

STUDIO MONITOR

(Continued from preceding page)

channel DSD devices are due later this year from those and other companies, plus Sony and Philips.

Elsewhere in the new sound carrier arena, DVD Audio, which will be marketed as a mainstream format when it launches (presumably later this year), kept a low profile at the AES show. The low-key presentation was likely a consequence of the latest delay in the product's market introduction, this time due to a software glitch in its copyright-security area, according to industry sources.

However, Sonic Solutions demonstrated what it claims to be the industry's first true DVD Audio title, a sampler released in the Japanese market by Pioneer and bundled with that company's player, which was launched in Japan despite the lack of a secure copyright-management system. Authored, edited, and mastered on a Sonic DAW, the sampler features new recordings and analog transfers at various combinations of bit depths and sampling rates—ranging from 16 bits to 24 bits and 44.1 kilohertz to 192 kHz—and in stereo as well as high-resolution surround sound.

In order to achieve high-density audio across six channels without losing resolution, DVD Audio creators must use Meridian Lossless Packing (MLP), a compression algorithm developed by high-end British company Meridian Audio and a mandatory feature of the DVD Audio technical specification.

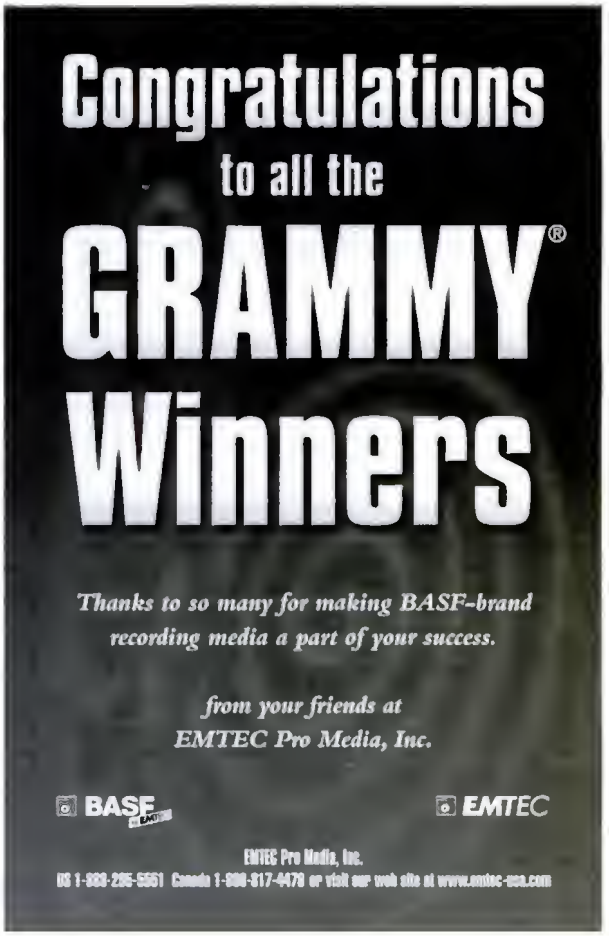
Sonic Solutions, which has kept pace with developments in DVD Audio and SACD by delivering tools to edit, author, and master audio and video in those formats, announced MLP support at AES. That development was hailed by **Bike Suzuki**, chairman of the industrywide DVD Audio Working Group, as a significant step in the evolution of the format and will "dramatically encourage content providers to begin producing new titles for DVD Audio."

TECHNICAL GRAMMYS: The National Academy of Recording Arts and Sciences (NARAS) presented Technical Grammy Awards to AMS Neve and the late **William Putnam**, founder of Universal Audio. Established in 1994, the Technical Grammy honors individuals and companies that have made outstanding contributions to the recording industry.

Past winners include **Dr. Thomas Stockham Jr., Ray Dolby, Rupert Neve, George Massenburg**, Sony/Philips, and **Georg Neumann**. AMS Neve is being recognized for its analog and digital mixing consoles and processors, which are widely acknowledged as some of the most sought-after in the industry. Fittingly, the music from the Grammy telecast will be mixed on an AMS Neve Capricorn digital console in the Effanel Music remote recording facility. Following the program, the Effanel truck will be parked at Capitol Studios in Hollywood, where it will serve as the nerve center for Grammy multichannel mixes that will be released on DVD.

Putnam is honored for his role as an equipment designer, engineer, and studio owner. With an engineering track record that includes seminal works by **Duke Ellington, Ella Fitzgerald, Nat "King" Cole, Stan Kenton, Dizzy Gillespie, Bing Crosby, Frank Sinatra**, and **Ray Charles**, Putnam made his mark in the Chicago studio scene of the late '40s and '50s. He is credited with recording **Bo Diddley**'s first demo and being among the first engineers to use artificial reverberation, notably on the **Harmonicats**' million-selling 1947 single "Peg O' My Heart."

The studios that Putnam designed include Universal Recording in Chicago and the former United and Western Recorders in Los Angeles, which later became Ocean Way and Cello, respectively. As an equipment designer, Putnam created the 1176LN limiter and the Teletronix LA-2A leveling amplifier, both of which remain among the most prized vintage processors in the recording industry.

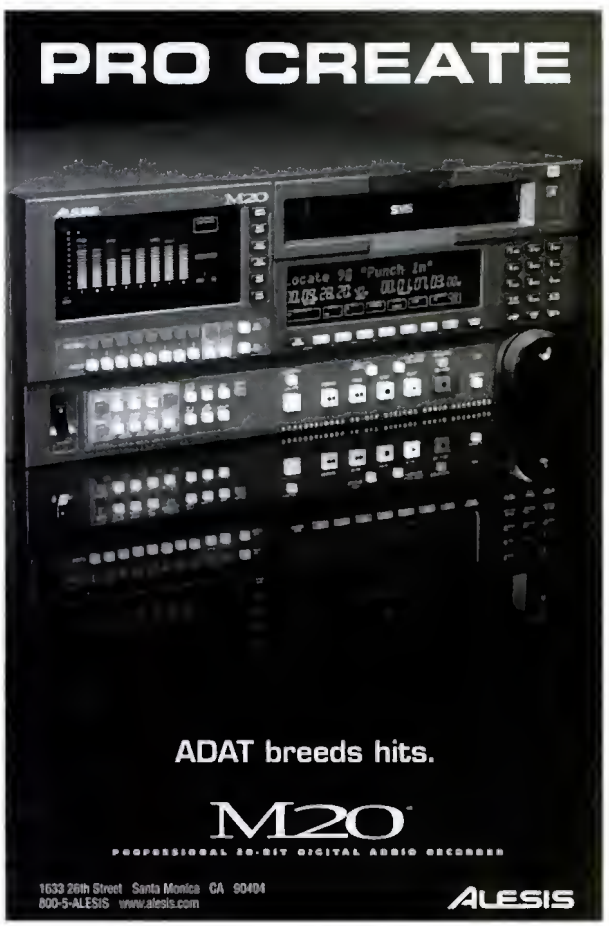


PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 26, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	THANK GOD I FOUND YOU Mariah Carey Feat. Joe & 98 Degrees/ J. Jam, T. Lewis (Columbia)	MY BEST FRIEND Tim McGraw/ 8. Gallimore, J. Stroud T. McGraw (Curb)	HOT BOYZ Missy "Misdemeanor" Elliot/Timbaland (The Gold Mind/East-West)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	CAPRI DIGITAL/AVATAR (Capri, ITALY/New York) Dana Jon Chappelle/ Steve Hodge	OCEANWAY (Nashville) Julian King	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 4000 G Plus/ SSL 9000	Custom Oceanway Neve 8078	Amek G 2250	custom Neve 8D38
RECORDER(S)	Sony 3348/Pro Tools	Sony 3348	Sony 3348 HR	Studer A827	Ampex ATR 124
MIX MEDIUM	Sony DAT	Quantegy 499/467	Quantegy 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	WALLYWORLD (Marin, NY) Dave Way	RIGHT TRACK (New York) Supa Engineer Duro	IMAGE (Hollywood) Chris Lord-Alge	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	SSL 4056E w/ G computer	Neve V3	Neve 8048
RECORDER(S)	Sony 3348	Sony 3348/Studer A800/Pro Tools	Sony 3348	Panasonic 380D	Studer A800
MASTER MEDIUM	Sony DAT	Quantegy 467/499	BASF 931	Ampex 467 DAT	BASF 900 Quantegy GP9
MASTERING Engineer	SONY MUSIC Vlado Meller	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND Herb Powers	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	WEA	UNI	WEA

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Newton Is No Longer Corporate Mule

Veteran Song Plugger Goes Solo As Music Matchmaker

BY NIGEL HUNTER

LONDON—As the old song says, the music goes round and round and it comes out here. In the music business, people go round and round and come out in unexpected places and circumstances.

Stuart Newton worked for Chappell Music from 1974 until 1977 as general professional manager after beginning his career at Carlin Music Corporation. Ten years later he was back at Chappell (now Warner/Chappell) as special projects director and then left again last fall, let go with six other staffers.


NEWTON

"It was a case of a new MD and a new broom," he says. "It happens, and that's past."

Newton is out from under a corporate roof for the first time (he was joint managing director at the Pendulum Music Group and then at Hit & Run Music between his two stints at Chappell). That fact has brought some challenges.

"I get teased all the time because I'm not computer literate yet," says Newton, with a grin. "But I will be, and anyway computers can't network or offer the advantages of three full contact books."

For much of his career he has been what he is still pleased to be called—a song plugger. That designation has been replaced by others, and the role has expanded considerably since he was promotions manager at Carlin, but the basics are the same, in his estimation. You find a good song and then mix and match to exploit it with the right artist, producer, and record outlet.

"I'm doing very much what I've been doing over the years," says Newton. "I'm consulting at Darah Music headed by David Howells and brokered the deal for songwriter-producer Steve Mac with Universal. I'm also working with Kevin Peek, who runs Planet Sound Studios in Perth, Australia, on a young Australian girl band called Frenzee.

"In their case we decided to start with songs and producers before approaching record labels," he saya. "We found some great material and brought the band to the U.K. in January and also did an audiovisual presentation on them at MIDEM. There's been some very positive reaction, and we're discussing possible deals right now.

"There are some great songs around that aren't getting the attention and exposure they deserve, maybe because the writers aren't in a production loop at the moment," he says. "I'm also generating a mix and match between music and sport, which I hope to unveil in the spring. There is huge cross-marketing potential between these two sectors."

Inevitably, Newton has noticed changes in the music business over the past quarter century. In the early days he was fixing a cover once a week, on average. Now it's more like one a month. He attributes this to a contraction in the record sector and many acts preferring to write and produce their material in house.

Newton deplores some critical attitudes that deride certain records. "Two recent examples in the U.K. have been Cliff Richard's setting of the Lord's Prayer to the tune of 'Auld Lang Syne' and 'I Have A Dream' by Westlife. It's irrelevant what the personal opinion of some people in the music industry may be. All that matters is what the public think, and they reacted massively in favor of both these records.

" 'The Lord's Prayer' is a powerful statement," he says, "and bands like Westlife and Boyzone are cutting some great songs, including covers, which is good and encouraging for everybody."

(Continued on page 77)

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I WON'T HAVE TO CROSS JORDAN ALONE"
Written by Thomas Ramsey, Charles E. Durham
Arranged by Steve Amerson, Mark Levang
1999 Steve Amerson Music (BMI)

*In recent years, contemporary Christian music has become an increasingly popular force in the marketplace. Even though today pop, rock, metal, and other styles of music are regularly used to carry the gospel to a new generation of believers, for many artists and their fans, the classic hymns remain the perfect vehicle for expressing their faith. On his latest release, "Hymns And Gospel Songs," **Steve Amerson** revives many of the genre's best-loved standards, including "Amazing Grace," "It Is Well With My Soul," "Are You Washed In The Blood Of The Lamb?" and "Great Is Thy Faithfulness." Based in Los Angeles, Amerson releases contemporary Christian albums through his own Amerson Music Ministries. He is also an in-demand session vocalist who has contributed his talents to 60 film soundtracks, including "The Hunt For Red October," "Men In Black," and "Beauty And The Beast," as well as 22 TV shows and 47 commercials. Amerson's earliest musical memories center around singing in church. On "Hymns And Gospel Songs," he returns to some of the classic songs he first loved.*



"There's an old song my parents used to sing as a duet called 'I Won't Have To Cross Jordan Alone,' " recalls Steve Amerson. "We recorded that. It's actually written in three-four, and we did it in four. We straightened it and did it with piano, guitar, and cello. It gave it an almost homey kind of country feel to it.

"That's just kind of an honoring of my traditions and my past, and an honor to my parents. I remember hearing them sing that song. It's my favorite song off the hymns album because of the memories it brings of my mom and dad. My mom had some musical gifting. My dad is just as Texan as you can get, being born and raised out near Shallow Water near Abernathy, which is near Lubbock. To hear my dad sing in his Texas drawl, aing harmony with my mom to 'I Won't Have To Cross Jordan Alone,' I have such good memories of them singing that."

Amerson says the song also evokes thoughts of friends and loved ones who have already gone to heaven. "I think of people that are special to me that have already crossed Jordan. Right now, I just think of [Nashville publisher] Judy Spencer, who just lost her husband—dear, dear Judy losing Rex [Southern gospel legend Rex Nelon]. I'm becoming less and less enamored with this world, and I'm more and more looking forward to crossing Jordan. It's a great assurance that I won't do that alone."

NO.1 SONG CREDITS

TITLE - WRITER - PUBLISHER

THE HOT 100
AMAZED • Marv Green, Aimee Mayo, Chris Lindsey • Warner-Tamerlane/BMI, Golden Wheat/BMI, Silverkiss/BMI, Songs Of Nashville Dreamworks/BMI, Cherry River/BMI

HOT COUNTRY SINGLES & TRACKS
MY BEST FRIEND • Aimee Mayo, Bill Luther • Careers-BMG/BMI, Silverkiss/BMI

HOT R&B SINGLES
HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

HOT RAP SINGLES
HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

HOT LATIN TRACKS
FRUTA FRESCA • Martin Madera • Gaira Producciones

'Clear Day' An 'Encores!' Revival We Wish Could Run 'Forever'

THE SCORE AND STAR: For musical theater buffs who know their what-ifs, 1965's "On A Clear Day You Can See Forever," the musical about extrasensory perception (ESP) and reincarnation, was originally to be titled "I Picked A Daisy" and promised, on paper at least, a wonderful first-time collaboration between composer **Richard Rodgers** and lyricist/librettist **Alan Jay Lerner**.

That collaboration barely got off the ground, but the loss was greatly softened by what turned out to be a rich teaming on the same concept between Lerner and composer **Burton Lane**; the pair had previously penned a delightful film score to the 1949 **Fred Astaire** vehicle "Royal Wedding."

It is the Lane/Lerner score and the enchanting performance of **Barbara Harris** that happily lives in the memory of those who saw the show or got acquainted with it from the original-cast album on RCA Victor Records.

Words & Music™

by Irv Lichtman

At a time when standards from Broadway musicals were getting harder to come by, Lane and Lerner wrote three songs that have had a successful life outside of the show itself: the title song, "Come Back to Me," and "What Did I Have That I Don't Have?" These songs are good examples of material that is plot-driven yet can stand alone outside of a show—in this case, a slight yet somewhat unwieldy tale of a lady who possesses not just ESP but a reincarnated soul as well.

With "On A Clear Day" as its first production among three this season (upcoming are "Tenderloin" and "Wonderful Town"), New York'a City Center's "Encores!" series of concertized musicals is back with its grand, ingratiating production values intact. The show had a moderate 280-performance run on Broadway, and a weak adaptation on film with **Barbra Streisand** as the atar.

The show's five performances at "Encorea!" Feb. 10-13 also occasioned the original production's double whammy of score and star. The lead role this time was in the hands of **Kristin Chenoweth**, a gift from the gods of talent to the Broadway musical.

Burton Lane wrote only a few full scores for Broadway, the gem of them all being 1947's "Finian's Rainbow" and his final effort being another collaboration with Lerner, 1979's "Carmelina," which ran all of 17 performances.

As fans of the score know, "On A Clear Day" expands upon its three well-known songs to offer further delights, such as "Hurry, It's Lovely Up Here," "On The S.S. Bernard Cohn," "Melinda," and the sorely neglected ballad "She Wasn't You," which **Brent Barrett**, as the protagonist's 19th-century love interest, sang with such ardent flair that one wonders why it doesn't stand beside the title song as a public favorite too.

Another winning song, the sprightly "Wait Till We're Sixty-Five," is a reminder of **Rodgers and Hart's** "Sweet Sixty-Five" (from 1937's "I'd Ratber Be Right"), which comically celebrated the then recently enacted Social Security Act of 1935.

And, of course, it should be noted that lovers of the "Encores!" series—it was actually love at first sight in its first year in 1995—know that all's right with the world when they see **Rob Fisher** at the curtain raiser ready to conduct **the Coffee Club Orchestra**.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. **Dave Matthews/Tim Reynolds,** "Live At Luther College."
2. "Pokémon: 2.B.A. Master" Recorder Fun! Pack.
3. **Metallica,** "Garage Inc."
4. **Linda Eder,** "It's No Secret Anymore."
5. **Mary Chapin Carpenter,** "Party Doll And Other Favorites."

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Enrique, Maná, Los Lobos Play Confab

Latin Notas



by John Lannert

ENRIQUE TO OPEN CONFERENCE: Interscope/Universal Latino superstar **Enrique Iglesias** is set to formally open Billboard's 11th annual International Latin Music Conference April 26 with a one-on-one interview with Billboard, followed by a question-and-answer segment.

In the interview, which is titled "Hispanic Artists In Worldwide Markets," Iglesias will speak about achieving success in both Latin and non-Latin markets around the globe.

After an evening of showcases on April 25, the confab officially kicks off April 26 with an appearance by a Latino recording artist or industry figure.

On April 27, the last day of the conference, WEA Latina super group **Maná** is slated to receive the Spirit of Hope Humanitarian Award during Billboard's seventh annual Latin Music Awards.

In recent years, Selva Negra, Maná's environmental protection organization, has earned plaudits for such projects as the rescue last year of 140,000 endangered turtle eggs off of Mexico's Pacific coast. The turtle eggs, which often fall prey to poachers, were later raised under guard at turtle camps funded by Selva Negra.

In other conference news, Hollywood Latin's legendary Mexican rockers **Los Lobos** have been confirmed to perform on April 26. Also slated to play are Universal Latino's famed singer/songwriter **Soraya**; Mundo/Triloka recording artist **Charlie Bravo**, who hosts the Univision music program "Caliente"; and Nueva Fania's electrifying Cuban singer **Paulito F.G.**

Elsewhere, **Larry Rosen** has been confirmed for the "Bienvenidos Señor Dot Com!" panel. Rosen is chairman of the board of directors of Aplauso.com. Also confirmed for that panel are **Iván Parrón**, president/CEO of Ritmoteca.com, and **Enor Paiano**, GM of partnership relations for Universo Online.

Confirmed to participate in the "Will The Conciertos Go On?" panel is **Emily Simonitsch**, VP of special markets for House of Blues Concerts.

For more conference information contact **Michele Quigley**, Billboard director of special events, at 212-536-5002.

WEA LATINA STARS HIT ROAD: With the touring scene somewhat quiet so far this year, a quartet of WEA Latina acts is hitting the road.

Luis Miguel and **Frankie Negrón**, in fact, already have been earning positive reviews for their performances on their current concert tours.

Luis Miguel's current four-month run through the U.S. and Mexico ends May 6 at the Coors Amphitheatre in San Diego. Negrón's six-week, bicoastal swing features one mid-American date: Monday (28) at the National Assn. of Recording Merchandisers Convention in San Antonio.

On March 8 superstar rock group **Maná** kicks off a one-month trek that will take the band to Argentina, Uruguay, Chile, Venezuela, Puerto Rico, and the Dominican Republic.

Also on the road in March in Central America is noted balladeer **Ricardo Montaner**, who also is set to tour Mexico in April. He is booked to play the U.S. and, again, Mexico, in May.

SNAGGING PIRATES: On Feb. 2 the New York Police Department (NYPD), with assistance from the Recording Industry Assn. of America (RIAA), executed a search warrant in New York that resulted in the seizure of 4,266 counterfeit CD-Rs. Approximately 50% of the repertoire consisted of Latin artists. Two suspects were arrested and charged with true name and address statute violations, with additional charges pending.

Also on Feb. 2, the Bronx Task Force of the NYPD, with assistance from the RIAA, carried out a search warrant in the south Bronx in which 4,380 counterfeit discs were confiscated. Thirty percent of the product seized was by Latin acts. Six suspects were arrested for violation of New York's true name and address statute.

GETTING CAUGHT UP: RMM has named **Olga D'Andrade-Turon** as Northeast publicist. D'Andrade-Turon, who previously was account executive of Aurora Communications, replaces longtime label publicist **Dagmar Lopez**, who retired.

California's KGGI-FM Riverside and KWIN-FM Stockton are now broadcasting "Thumpn' Chicano Rap Hour," a one-hour weekly program that is hosted by **Lighter Shade Of Brown** member **ODM. Bill Walker**, president of Thump Records, hopes to syndicate the show throughout the U.S.

EMOA Music Publishing, owned by estimable songsmith **Omar Alfanno**, has a new address: EMOA Music Publishing, PMB #379, 6619 S. Dixie Highway, Miami, Fla. 33143.

CHART NOTES, RADIO: **Carlos Vives'** "Fruta Fresca" (EMI Latin) solidifies its hold on No. 1 on Hot Latin Tracks while losing 800,000

(Continued on next page)



New Release From EMI LATIN

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NOTAS

(Continued from preceding page)

audience impressions to 14.1 million.

"Fruta Fresca" just nips **Gilberto Santa Rosa's** "Qué Alguien Me Diga" (Sony Discos), which scored 13.9 million audience impressions, up a whopping 1.9 million from last issue.

Though just missing the apex of Hot Latin Tracks, "Qué Alguien Me Diga" rules the tropical/salsa genre chart for the third week in a row with 10.7 million audience impressions, up 600,000 from last issue.

Ricardo Arjona's former chart-topper "Desnuda" (Sony Discos) stays put at the apex of the pop genre chart for the 10th successive week with 8.8 million impressions, down 700,000 from last issue.

Conjunto Primavera's "Morir De Amor" (Fonovisa) makes its debut at the top of the regional Mexican genre chart with 8.9 million impressions, up 100,000 from last issue.

The robust 10-4 leap by **Jaci Velásquez's** "Sólo Tú" (Sony Discos) on Hot Latin Tracks this issue strongly suggests the pop songstress will scale Hot Latin Tracks for the second straight time, perhaps in the coming weeks.

Universal Latino's longtime pop star **Emmanuel** returns to the top 10 of Hot Latin Tracks for the first time in three years with his hit ballad "Sentirme Vivo," which clicks up 11-10.

CHART NOTES, RETAIL: Retail sales of titles appearing on The Billboard Latin 50 slipped 4% this issue to 145,500 units, but **Marc Anthony's** front-running title, "Desde Un Principio—From The Beginning" (Sony Discos), kites 22% to 11,000 units.

Anthony's greatest-hits set rises this issue, in part on the strength of a concert special now running on HBO. In addition, Anthony's smash title maintains its grip on the high chair of the tropical/salsa chart for the 15th week running, while vaulting 172-151 on The Billboard 200.

Luis Miguel's current tour of the U.S. is bumping up the numbers of his latest WEA Latina set, "Amarte Es Un Placer." The former chart-topper on The Billboard Latin 50 rose 12% to 4,500 pieces.

While sales of **Conjunto Primavera's** "Morir De Amor" (Fonovisa) crater 24% this issue to 6,500 units, the hit disc remains in front on the regional Mexican genre chart for the fourth consecutive week.

On top of the pop genre chart for the second straight week with a 7% rise in sales to 7,500 pieces is **Enrique Iglesias'** "The Best Hits" (Fonovisa).

The Billboard Latin 50 is unpublished this issue.



Celia Signs With Sony. Cuban singing legend Celia Cruz recently signed a record deal with Sony Music International. Her label debut will be produced by Oscar Gómez and Emilio Estefan Jr. Shown seated, from left, are Pedro Knight, Cruz's husband; Cruz; and Frank Welzer, president of Sony Music International Latin America. Shown standing is Angel Carrasco, senior VP of A&R, Sony Music International Latin America.

SALES STATFILE: The Billboard Latin 50—this issue: 145,500 units; last issue: 152,000 units; similar issue last year: 120,500 units.

Pop genre chart—this issue: 57,000 units; last issue: 62,500 units; similar issue last year: 52,000 units.

Tropical/salsa genre chart—this issue: 44,500 units; last issue: 47,500 units; similar issue last year: 36,000 units.

Regional Mexican genre chart—this issue: 32,500 units; last issue: 34,500 units; similar issue last year: 29,000 units.

LATIN TRACKS A-Z

	TITLE (Publisher -- Licensing Org.)
31	**A PUNO DOLOR** (EMOA ASCAP)
5	**ALGUNA VEZ** (FI PP, BMI)
15	**ARDO AMANECIDO** (Not Listed)
20	**ANILLO GRABADO** (Peer Int'l, BMI)
29	**AQUI, PERO ALLA** (Jesibel)
11	**ATADO A TU AMOR** (World Deep Music BMI)
19	**BAJO LA LLUVIA** (Sony/ATV Discos, ASCAP)
23	**BUSCA OTRO AMOR** (Vander, ASCAP)
34	**CACHITO** (Warner/Chappell)
3	**DESNUDA** (Sony/ATV Discos, ASCAP/Arjona Musical ASCAP)
8	**DIMELO [I NEED TO KNOW]** (Sony/ATV Songs, BMI/Con Tiffani, BMI/Copyright Control)
13	**DONDE ESTA EL AMOR** (FI PP, BMI)
24	**DORMIR CONTIGO** (Manzamusic, SACM/Dimico, BMI)
38	**DOS GOTAS DE AGUA** (Universal)
8	**EL LISTON DE TU PELO** (Not Listed)
32	**EN TODA LA CHAPA** (Vander, ASCAP)
27	**ESCUCHAME** (Estefan, ASCAP/MAF ASCAP)
1	**FRUTA FRESCA** (Gaira Producciones)
21	**LAS HELADAS** (Flamingo, BMI)
7	**MORIR DE AMOR** (Seg Son, BMI)
33	**NO LE RUEGES** (M A M P)
30	**OJOS NEGROS** (Not Listed)
18	**PERDONAME** (Vander ASCAP)
25	**PERO DILE** (FMC, ASCAP)
36	**PORQUE TE QUISE** (Not Listed)
2	**QUE ALGUIEN ME DIGA** (EMOA, SESAC)
28	**QUE LOCURA ENAMORARME DE TI** (AIS)
39	**QUE VOY A NACER SIN TI** (IKMC, ASCAP/Universal ASCAP)
37	**RITMO TOTAL [RHYTHM DIVINE]** (Right Bank, ASCAP)
10	**SENTIRME VIVO** (Taco Music)
35	**SIENTO** (Karen, ASCAP)
8	**SI NO TE HUBIERAS IDO** (Cisma, SESAC)
4	**SOLO TU** (Rubet, ASCAP/Universal, ASCAP)
17	**SUFRO** (Not Listed)
22	**TE NICE MAL** (ADG, SESAC)
14	**TE OFREZCO UN CORAZON** (Not Listed)
12	**TE QUIERO MUCHO** (Copyright Control)
26	**TRES REGALOS** (Not Listed)
18	**TUS REPROCHES** (Not Listed)
40	**VOLVER A AMAR** (FI PP, BMI)



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
1	1	2	15	**CARLOS VIVES** EMI LATIN † 2 weeks at No. 1	FRUTA FRESCA E.ESTEFAN JR. (J.VYAMBRANO, E.ESTEFAN JR.)
				Greatest Gainer	
(2)	3	3	15	**GILBERTO SANTA ROSA** SONY DISCOS †	QUE ALGUIEN ME DIGA J.M.LUGO,G.SANTA ROSA (R.E.FERNANDEZ)
3	2	1	14	**RICARDO ARJONA** SONY DISCOS †	DESNUDA R.ARJONA (R.ARJONA)
(4)	10	12	11	**JACI VELASQUEZ** SONY DISCOS †	SOLO TU R.PEREZ (R.PEREZ)
5	5	5	27	**CHRISTIAN CASTRO** ARIOLA/BMG LATIN	ALGUNA VEZ K.SANTANDER (K.SANTANDER)
6	6	6	16	**LOS ANGELES AZULES** DISA/EMI LATIN †	EL LISTON DE TU PELO J.MEJIA AVANTE (J.MEJIA AVANTE)
(7)	8	9	6	**CONJUNTO PRIMAVERA** FONOVISA	MORIR DE AMOR NOT LISTED (R.GONZALEZ MORA)
8	4	4	19	**MARCO ANTONIO SOLIS** FONOVISA	SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS)
9	7	10	26	**MARC ANTHONY** COLUMBIA/SONY DISCOS †	DIMELO C.ROONEY (M.ANTHONY,C.ROONEY)
(10)	11	22	5	**EMMANUEL** UNIVERSAL LATINO †	SENTIRME VIVO E.RUFFINENGO (G.M.ZIGNAGO)
11	13	11	30	**CHAYANNE** SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
12	12	13	22	**LOS RIELEROS DEL NORTE** FONOVISA	TE QUIERO MUCHO M.MORALES (J.GONZALEZ)
(13)	18	19	4	**CHARLIE ZAA** SONY/BMG/SONY DISCOS †	DONDE ESTA EL AMOR R.BLADES,J.A.MOLINA,E.ESTEFAN JR. (R.BARLOW,R.BLADES)
14	9	8	19	**BANDA EL RECODO** FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (G.ADOLFO)
(15)	16	17	5	**LOS TIGRES DEL NORTE** FONOVISA	ANDO AMANECIDO NOT LISTED (NOT LISTED)
(16)	23	39	9	**LOS SEMENTALES DE NUEVO LEON** SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
(17)	21	26	5	**EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN †	SUFRO J.A.LEDEZMA (J.ZAZUETA)
(18)	22	20	19	**PEPE AGUILAR** MUSART/BALBOA	PERDONAME PAGUILAR (PAGUILAR)
19	15	7	13	**GRUPOMANIA** SONY DISCOS	BAJO LA LLUVIA O.SERRANO (O.SERRANO)
(20)	27	23	11	**TIRANOS DEL NORTE** SONY DISCOS	ANILLO GRABADO NOT LISTED (R.ANDRADE,J.M.CASTRO)
21	20	15	10	**LOS TUCANES DE TIJUANA** EMI LATIN †	LAS HELADAS G.FELIX (M.QUINTERO LARA)
22	14	—	2	**LOS TEMERARIOS** FONOVISA †	TE HICE MAL A.A.ALBA (A.A.ALBA)
(23)	26	27	4	**POLO URIAS Y SU MAQUINA NORTENA** FONOVISA	BUSCA OTRO AMOR P.URIAS (P.BARRAZA)
24	17	14	10	**LUIS MIGUEL** WEA LATINA †	DORMIR CONTIGO L.MIGUEL (A.MANZANERO)
25	19	16	24	**VICTOR MANUELLE** SONY DISCOS	PERO DILE S.GEORGE (V.MANUELLE)
(26)	40	—	2	**VICENTE FERNANDEZ** SONY DISCOS	TRES REGALOS NOT LISTED (NOT LISTED)
27	30	25	21	**CARLOS PONCE** EMI LATIN †	ESCUCHAME M.FLORES (M.FLORES)
28	24	24	5	**EDDIE SANTIAGO Y HUEY DUNBAR** SONY DISCOS	QUE LOCURA ENAMORARME DE TI S.GEORGE (A.VEZZANI)
(29)	38	—	5	**PENA SUAZO Y SU BANDA GORDA** MTAVI	AQUI, PERO ALLA J.PENA SUAZO (J.PENA SUAZO)
(30)	39	34	3	**RICARDO MONTANER CON LA LONDON METROPOLITAN ORCHESTRA** WEA LATINA	DIOS NEGROS R.MONTANER (R.MONTANER)
(31)	**NEW▶**		1	**SON BY FOUR** SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)
(32)	37	35	3	**BANDA MACHOS** WEAMEX/WEA LATINA	EN TODA LA CHAPA B.LOMELI,M.BUENO,A.MARISCAL,U.CABRERA CENTENO)
33	29	21	21	**CONJUNTO PRIMAVERA** FONOVISA	NO LE RUEGES V.MATA (J.ARMENTA)
34	32	36	4	**MANA** WEA LATINA †	CACHITO A.GONZALEZ,FHER (FHER)
35	28	31	14	**LOS HERMANOS ROSARIO** KAREN †	SIENTO R.ROSARIO,B.RODRIGUEZ (R.SOLIS)
36	35	30	3	**JOAN SEBASTIAN** MUSART/BALBOA	PORQUE TE QUISE NOT LISTED (NOT LISTED)
37	25	18	18	**ENRIQUE IGLESIAS** INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL M.TAYLOR,B.RAWLING (P.BARRY,M.TAYLOR)
38	31	—	14	**BANDA MAGUEY** RCA/BMG LATIN	DOS GOTAS DE AGUA E.SOLANO (L.M.DUENAS)
39	34	—	2	**PABLO MONTERO** RCA/BMG LATIN	QUE VOY A HACER SIN TI N.PATRON (R.PEREZ)
(40)	**NEW▶**		1	**CHRISTIAN CASTRO** ARIOLA/BMG LATIN	VOLVER A AMAR K.SANTANDER (K.SANTANDER)

POP — 24 STATIONS

1 **RICARDO ARJONA** SONY DISCOS DESNUDA
2 **CHARLIE ZAA** SONO/LUI/SONY DISCOS DONDE ESTA EL AMOR
3 **CHAYANNE** SONY DISCOS ATADO A TU AMOR
4 **CHRISTIAN CASTRO** ARIOLA/BMG LATIN ALGUNA VEZ
5 **JACI VELASQUEZ** SONY DISCOS SOLO TU
6 **CARLOS VIVES** EMI LATIN FRUTA FRESCA
7 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN ME DIGA
8 **EMMANUEL** UNIVERSAL LATINO SENTIRME VIVO
9 **MARCO ANTONIO SOLIS** FONOVISA SI NO TE HUBIERAS IDO
10 **MARC ANTHONY** COLUMBIA/SONY DISCOS DIMELO
11 **RICARDO MONTANER CON LA LONDON METROPOLITAN ORCHESTRA** WEA LATINA DIOS NEGROS
12 **MANA** WEA LATINA CACHITO
13 **CARLOS PONCE** EMI LATIN ESCUCHAME
14 **LUIS MIGUEL** WEA LATINA DORMIR CONTIGO
15 **SON BY FOUR** SONY DISCOS A PURO DOLOR

TROPICAL/SALSA — 16 STATIONS

1 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN
2 **CARLOS VIVES** EMI LATIN FRUTA FRESCA
3 **GRUPOMANIA** SONY DISCOS BAJO LA LLUVIA
4 **PENA SUAZO Y SU BANDA GORDA** MTAVI AQUI, PERO ALLA
5 **VICTOR MANUELLE** SONY DISCOS PERO DILE
6 **EDDIE SANTIAGO Y HUEY DUNBAR** SONY DISCOS QUE LOCURA ENAMORARME DE TI
7 **JACI VELASQUEZ** SONY DISCOS SOLO TU
8 **RICARDO ARJONA** SONY DISCOS DESNUDA
9 **VICTOR MANUELLE** SONY DISCOS SI LA VES
10 **LOS HERMANOS ROSARIO** KAREN SIENTO
11 **MARC ANTHONY** COLUMBIA/SONY DISCOS DIMELO
12 **EMMANUEL** UNIVERSAL LATINO SENTIRME VIVO
13 **ELVIS CRESPO** SONY DISCOS POR EL CAMINITO
14 **GRUPO MATEO'S** UNIVERSAL LATINO TE ESPERARE
15 **INDIA** RMM SOLA

REGIONAL MEXICAN — 60 STATIONS

1 **CONJUNTO PRIMAVERA** FONOVISA MORIR DE AMOR
2 **LOS ANGELES AZULES** DISA/EMI LATIN EL LISTON DE TU PELO
3 **LOS RIELEROS DEL NORTE** FONOVISA TE QUIERO MUCHO
4 **BANDA EL RECODO** FONOVISA TE OFREZCO UN CORAZON
5 **LOS TIGRES DEL NORTE** FONOVISA ANDO AMANECIDO
6 **LOS SEMENTALES DE NUEVO LEON** SONY DISCOS TUS REPROCHES
7 **EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN SUFRO
8 **TIRANOS DEL NORTE** SONY DISCOS ANILLO GRABADO
9 **POLO URIAS Y SU MAQUINA NORTENA** FONOVISA BUSCA OTRO AMOR
10 **LOS TUCANES DE TIJUANA** EMI LATIN LAS HELADAS
11 **BANDA MACHOS** WEAMEX/WEA LATINA EN TODA LA CHAPA
12 **CONJUNTO PRIMAVERA** FONOVISA NO LE RUEGES
13 **LOS TEMERARIOS** FONOVISA TE HICE MAL
14 **VICENTE FERNANDEZ** SONY DISCOS TRES REGALOS
15 **JOAN SEBASTIAN** MUSART/BALBOA PORQUE TE QUISE

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Indicates a primary [illegible]. © 2000 Billboard/BPI Communications, Inc.

See You in the Major Leagues!

• FONOVISA strongly disagrees and does not endorse the latest modification in regards to the Gold and Platinum Latin Awards Certifications that the Recording Industry Association of America (RIAA) has proposed :

ORO - 100,000
PLATINO - 200,000

• FONOVISA believes that by implementing the RIAA's Latin Certifications will only retrocede all previous achievements in the U.S. Market.

• FONOVISA states that this new Latin Certifications is a segregation that RIAA has imposed on this genre which has not imposed in any other types of music, such as gospel, urban, R&B, country, etc.

• FONOVISA will only acknowledge the Gold and Platinum Award Certifications in the music industry which applies to Michael Jackson, Los Tigres del Norte, Madonna, Los Temerarios, U2, Conjunto Primavera, etc..

• The following information substantiates that FONOVISA cab play in the Major Leagues:



COMO TE RECUERDO
PLATINUM AWARD CERTIFICATION

ENRIQUE IGLESIAS
PLATINUM AWARD CERTIFICATION

VIVIR
PLATINUM AWARD CERTIFICATION

MARCO ANTONIO SOLIS Y LOS BUKIS 20 ANIVERSARIO
GOLD AWARD CERTIFICATION

POR AMOR A MI PUEBLO
GOLD AWARD CERTIFICATION

QUIEREME
GOLD AWARD CERTIFICATION

HERENCIA DE FAMILIA
GOLD AWARD CERTIFICATION

JEFE DE JEFE
GOLD AWARD CERTIFICATION

LOS DOS PLEBES
GOLD AWARD CERTIFICATION

NECESITO DECIRTE
GOLD AWARD CERTIFICATION

PURA SANGRE
GOLD AWARD CERTIFICATION

COSAS DEL AMOR
GOLD AWARD CERTIFICATION

ENRIQUE IGLESIAS
GOLD AWARD CERTIFICATION

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Download Sites Have Global Sights

Musicmaker, Crunch Unveil Far-Reaching Plans At Confab

BY JULIANA KORANTENG

LONDON—The international ambitions of two leading music download specialists are summed up by a simple yet seemingly contradictory strategy: In order to localize, you need to globalize.



PHILLIPS

U.S. customized CD company Musicmaker.com has unveiled plans to expand ita downloading and CD-burning services internationally. At the same time, Crunch Music (crunch.co.uk), a U.K. Web portal offering exclusive music downloads targeted at a youth audience, is also aiming for multinational growth over the next year.

Those moves confirm the view that the music-download sector is still so small and generating so little revenue that expansion of companies' services outside their respective home markets is essential to create business. Moreover, consumers must start digging into their pockets and pay for downloads instead of just freeloading.



LIEBERMAN

Speaking Feb. 16-17 at the Music Online 2000 conference in London, Larry Lieberman, Musicmaker VP of marketing, advertising, and online development, confirmed that "international repertoire is a priority for us. We have sales initiatives for other territories and plans for local-language sites. We want to replicate our [U.S.] system with local repertoire." The two-day Music Online 2000 event, attended by around 200 music industry professionals, was organized by London-based Access Conferences International.

Musicmaker offers its site's visitors more than 100,000 downloadable tracks, using the MP3 sound file format and Microsoft's Windows Media Audio 4.0. The company is working with shareholder EMI Music, which has offered the company the exclusive digital compilation rights to a catalog of titles by more than 500 artists.

Musicmaker will work with EMI's local offices worldwide to gain access to local repertoire, with France and the U.K. expected to be among the first localized markets.

He admits that internationalization is crucial in a business where music fans are still not paying for downloads. The situation is not helped by the fact that downloading on to a PC drive continues to be time-consuming, inconvenient, intimidating to technophobes,

(Continued on page 77)

Hong Kong Creates Net Anti-Piracy Task Force

BY DAVENA MOK

HONG KONG—The Hong Kong government has set up a seven-member anti-Internet-piracy task force following concerns voiced by industry groups.

> *'Pirates have moved to the Internet in recent months'*
>
> **– WOODY TSUNG WAN-CHI –**

Deputy Secretary for Trade and Industry Cheung Siu-hing and Assistant Commissioner of Customs and Excise Vincent Poon Yeung-kwong told Hong Kong's Legislative Council Feb. 15 that the team includes computer science graduates. There are plans for task force members to visit the U.S. to study how American regulatory authorities and the music industry there deal with Internet copyright infringement.

The announcement comes after seven industry groups, including representatives of software, movie, and optical disc manufacturers, urged the government to conduct a thorough study of existing legislation to determine whether current laws provide sufficient protection against Internet piracy.

The groups called on the government to look into the increasing problem of unauthorized Web sites offering downloadable copyrighted products such as sound recordings, software, and games. "Pirates have moved to the Internet in recent months following repeated successful crackdowns by Customs and Excise officers on the street level," says Woody Tsung Wan-chi, chief executive of Hong Kong trade group the Motion Picture Industry Assn.

"Hong Kong has one of the best systems of legal protection against such piracy," says Cheung. "It is clearly stipulated in [local legislation] the Copyright Ordinance that works transmitted on the Internet, like works transmitted through other media, enjoy copyright protection. In fact, Hong Kong is one of the first territories in the world which have incorporated the relevant standards of the World Intellectual Property Organization into local law."

Notes International Federation of the Phonographic Industry Hong Kong CEO Ricky Fung, "No doubt, the 1997 Copyright Ordinance includes many of the necessary provisions against Internet piracy. But there are still areas for clarification and improvement in light of current technological developments in the past four years."

Victoires Return In Style

Cabrel, Zebda Among Cited French Acts

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—After a difficult year that saw the music industry event on the brink of collapse, France's Victoires de la Musique awards are back on track.

On Feb. 14 the organizers of the awards announced the list of nominees for the 15th Victoires show. According to Victoires general delegate Enrico Della Rossa, the March 11 event will celebrate "up-and-coming, as well as established, Francophone acts." The awards are decided by a mixture of votes from the public and an industry panel.

Columbia France veteran Francis Cabrel is nominated in four categories this year (male artist of the year, album, song, and video), reflecting his position as one of France's most popular artists. Other multiple nominees include Virgin's Alain Souchon (male, song, album), Mercury's veteran rocker Johnny Hallyday (male, album, show), Delabel recording artist M (male, album, show), and Barclay-signed rock band Zebda (band, song).

Although the awards are for Francophone acts, some international names with French connections are dotted throughout the nominations. Australian singer Tina Arena, who has recorded in French, is nominated in the newcomer category, while Portland, Ore.-based U.S. band Pink Martini is nominated twice—for newcomer and best song. Pink Martini's nominated song, "Sympathique"—sung in French—has been a hit in France on indie imprint Naïve.

Egyptian-born U.K. resident Natacha Atlas is nominated for female artist and traditional/world music album for "Gedida" (Labels). In the female-artist category, she competes with Mylène Farmer (Polydor), Patricia Kaas (Columbia), Véronique Sanson (WEA), and newcomer Hélène

(Continued on page 77)



Royal Occasion. Sony Classical executives met with Ryuichi Sakamoto after his recent sellout performance at London's Royal Festival Hall, part of a European tour promoting his two new albums on the label, "BTTB" and "Cinemage." Shown, from left, are artist managers Evan Balmer and David Rubinson; Sakamoto; Deb McCallum, senior VP of Sony Classical international marketing; and Chris Black, Sony Classical and Jazz U.K. director.

U.K. Industry Vet Bates Goes Indie With His db Label

BY PAUL SEXTON

LONDON—One of the U.K.'s most accomplished A&R figureheads, a man who helped to shape countless multi-platinum careers, has resurfaced—in an office above a shop.

Former Mercury Records head of A&R Dave Bates spent 21 years in that area at the company, signing and/or developing such acts as Tears For Fears, Def Leppard, Texas, Robert Plant, Wet Wet Wet, and Oleta Adams. He launches his independent label db records this spring. On Feb. 11, Bates signed a worldwide licensing deal with Arista/BMG that allows db to maintain its autonomy but also gives it access to Arista's international (and, where appropriate, domestic) marketing, promotion, and distribution muscle. He is negotiating an independent U.K. distribution deal.



BATES

Ending his tenure with an 18-month period as out-of-house A&R consultant to then PolyGram chairman John Kennedy (now chairman of Universal Music U.K.), Bates left the company shortly before the Universal/PolyGram merger in August 1998. Since then, he has been recruiting a roster that currently includes two artists, Tom McCrae and Gordon Kerr, and a staff that will shortly grow to four, all of whom will be involved in A&R. McCrae's single "You Cut Her Hair" is slated to be db's first single, in April or May.

Initially working from home, Bates moved into offices above a shop on Chiswick High Road in west London in November, and everything about this repositioning by one of the best-known and famously opinionated A&R men in the U.K. industry has been both invigorating and humbling.

"I decided I wouldn't go back into another one of the majors," he says. "The idea was to get rid of all the corporate politics, the dark side of being inside a major. I had no idea what this world was like. The reality is, the hours aren't any different, but you do what you think at the time rather than having a set ritual, and I soon realized I was really, really enjoying myself."

Bates is aware that his reputation

(Continued on page 77)

Air Of Quiet Suspense Surrounds Toshiba-EMI/Warner Match

This is the second in a series of articles about the Warner and EMI companies in different world markets, and how their proposed merger will affect the music industry

BY STEVE McCLURE

TOKYO—Did they know something the rest of us didn't?

Last June, Japanese rocker Tomoyasu Hotei and pop singer Miki Imai were married in a widely publicized wedding ceremony. This year, the recording companies to which they are respectively hitched, Toshiba-EMI and Warner Music Japan (WMJ), are due to be wedded as part of the worldwide Warner/EMI Music merger.



SHEENA

The would-be bride and groom of the corporate marriage are, in Japan, rather different. Toshiba-EMI, with annual sales of 76.6 billion yen ($643.5 million), a chart share of 17%, and more than 800 employees, dwarfs WMJ, with yearly sales estimated at 30 billion yen ($285 million), a 4.3% chart share, and 295 employees.

But the match is said to have its good points. Toshiba-EMI's domestic A&R staff, riding a wave of confidence from huge successes with female singer/songwriters Utada Hikaru and Ringo Sheena, could boost Warner's nascent efforts to develop a strong base of home-grown talent. Utada's 1999 debut, "First Love," has become (at 8 million copies) the Japanese industry's



UTADA



SUGAR SOUL

biggest-selling album yet—and the salvation of Toshiba-EMI, which had been without a major domestic hit in the two years before Utada arrived.

Joining forces should also prove more economical for WMJ by having its CDs pressed at Toshiba-EMI's optical-disc plant in Gotenba, near Mount Fuji (Warner lacks its own replicating facilities). The two firms already use the same company, JDS, to distribute their product nationwide. Meanwhile, the atmosphere at the two labels is one of quiet suspense, as everyone, from top executives to the newest employees, remains in the dark about their post-merger future.

Toshiba-EMI

Age:	40
Sales:	$643 million
Employees:	800-900
Domestic acts:	*120

*According to industry sources.

Warner Music Japan

Age:	30
Sales:	$285 million
Employees:	295
Domestic acts:	58

Both labels began as joint ventures between overseas record companies and local Japanese partners, but their fortunes have since widely diverged. Warner Music traces its origins to the establishment in 1970 of Warner Bros.-Pioneer, a joint venture between Warner Bros. (WB), Pioneer Electronic Corp., and Tokyo-based entertainment agency Watanabe Production. In 1978, Watanabe left the venture, by then known as Warner Pioneer. In 1989, WB bought out Pioneer, and WMJ became a wholly owned Warner subsidiary.

WMJ has two main divisions: the confusingly named Warner Music



IMAI



SAITO

Japan and eastwest japan, which is incorporated as a separate company. Both divisions operate out of WMJ's main office in Tokyo's upscale Aoyama district.

Since becoming WMJ chairman in March 1998, Hiroshi Inagaki, a former Sony Music Entertainment (Japan) deputy president, has recruited various former Sony executives to key positions—leading some industry wags to dub the label "Sony Lite." Both eastwest japan president Haruhiko "Harry" Yoshida and WMJ division president Keisuke Hamano, for example, were previously longtime Sony executives.



INAGAKI

Inagaki reports to Warner Music International (WMI) chairman/CEO Stephen Shrimpton, whose responsibility for the territory long predates his promotion to the top WMI slot in January. In the early '90s, the Japanese firm's senior staff turnover was high.

The preponderance of headhunted executives with fixed-term contracts at WMJ today contrasts with Toshiba-EMI, where almost all the top brass launched their careers with the firm. President Masaaki Saito, for example, joined in 1970 after graduating from university; he is the first Toshiba-EMI president to have begun his career at the record company instead of parent Toshiba. Saito reports to EMI Recorded Music president/CEO Ken Berry.

Neither Inagaki nor Saito would speak to Billboard about when or how their companies may merge, and executives at the labels are said to be touchy about speculation concerning their fate if the merger pro-

(Continued on page 80)



HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 02/28/00

THIS WEEK	LAST WEEK	SINGLES
1	2	**TSUNAMI** SOUTHERN ALL STARS VICTOR
2	1	**KONYA TSUKINO MIERU OKANI** B'Z ROOMS
3	NEW	**BRIGHT DAYLIGHT** NIRO TOY'S FACTORY
4	5	**LOVE, DAY AFTER TOMORROW** MAI KURAKI GIZA STUDIO
5	NEW	**SURE** EVERY LITTLE THING AVEX TRAX
6	NEW	**OASIS** GACKT NIPPON CROWN
7	6	**KOINO DANCE SITE** MORNING MUSUME ZETIMA
8	9	**GOODBYE YESTERDAY** MIKI IMAI WARNER MUSIC JAPAN
9	7	**GIPS** RINGO SHIINA TOSHIBA-EMI
10	NEW	**MYAKU** DIR EN GREY EASTWEST JAPAN
11	14	**MAGO** ITSURO ONIZUMI TEICHIKU
12	4	**LET IT BE** SMAP VICTOR
13	NEW	**TOKYO GENSOU** LUCIFER UNLIMITED
14	10	**FIRST IMPRESSION** YAEN FEATURING CA AVEX TRAX
15	16	**ANATONO KISS WO KAZOEMASYOU** YUKI KOYANAGI EASTWEST JAPAN
16	NEW	**NEVER GONNA STOP** MAX AVEX TRAX
17	11	**TSUMI TO BATSU** RINGO SHIINA TOSHIBA-EMI
18	13	**KUCNIBUE** MR CHILDREN TOY'S FACTORY
19	12	**NEO UNIVERSE** L'ARC-EN-CIEL KUDON
20	NEW	**SAKURA NO TOKI** AIKO PONY CANYON

ALBUMS

1	2	**DREAMS COME TRUE** GREATEST HITS "THE SOUL" EPIC
2	1	**AMI SUZUKI** INFINITY EIGHTEEN VOL 1 SONY
3	NEW	**NANASE AIKAWA** FOXTRDT CUTTING EDGE
4	NEW	**AYUMI HAMASAKI** SUPER EUROBEAT PRESENTS AYU-RO MIX AVEX TRAX
5	3	**MISIA** LOVE IS THE MESSAGE FUNHOUSE/BMG
6	5	**SPITZ** RECYCLE: GREATEST HITS OF SPITZ POLYDOR
7	6	**RINGO SNEENA** MUZAI MORATORIAMU TOSHIBA-EMI
8	NEW	**MIHO KOMATSU** EVERYWHERE GIZA STUDIO
9	4	**NAMIE AMURO** GENIUS 2000 AVEX TRAX
10	NEW	**JONN LENNON** IMAGINE—MILLENNIUM EDITION TOSHIBA-EMI
11	10	**YUKI KOYANAGI** FREEDOM EASTWEST JAPAN
12	9	**CELINE DION** ALL THE WAY . . . A DECAOE OF SONG EPIC
13	8	**SNAIL RAMP** FRESH BRASH DLD MAN KING
14	11	**MASAHARU FUKUYAMA** MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG
15	7	**T.M.R-E** SUITE SEASON ANTINOS
16	14	**AYUMI HAMASAKI** LOVE APPEARS AVEX TRAX
17	18	**VARIOUS ARTISTS** MAX 6 SONY
18	15	**JESSICA SIMPSON** SWEET KISSES SONY
19	NEW	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB WARNER MUSIC JAPAN
20	12	**DENKI GROOVE** VOLUX MIDI

GERMANY (Media Control) 02/22/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**MY HEART GOES BOOM (LA DI DA DI)** FRENCH AFFAIR RCA
2	6	**DUNKLER ORT** BOHSE ONKELZ VIRGIN
3	3	**SEX BOMB** TOM JONES FEATURING MOUSSE T. V2
4	7	**MEIN STERN** AYMAN EASTWEST
5	5	**NOTNING ELSE MATTERS** METALLICA MERCURY/UNIVERSAL
6	2	**JOIN ME HIM** BMG KOLN/BMG
7	4	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/ZOMBA
8	NEW	**SHALALA LALA** VENGABOYS BREAKIN'/EMI
9	NEW	**WADDE NADDE DUDDE DA?** STEFAN RAAB ARIOLA
10	NEW	**LIEBESBRIEF** THOMAS D. COLUMBIA
11	8	**BELLA STELLA** HIGNLAND EASTWEST
12	NEW	**THE BALLAD OF CHASEY LAIN** BLOODHOUND GANG MOTOR/UNIVERSAL
13	10	**SUPER TROUPER** A*TEENS MOTOR/UNIVERSAL
14	9	**BRING IT ALL BACK** S CLUB 7 POLYDOR/UNIVERSAL
15	NEW	**MARIA MARIA** SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOLA
16	17	**CHINA IN HER EYES** MOOERN TALKING HANSA
17	NEW	**WHERE ARE YOU** PAFFENDORF EDEL
18	11	**MOVE YOUR BODY** EIFFEL 65 HANSA
19	NEW	**BARBER'S ADAGIO FOR STRINGS** WILLIAM ORBIT WEA
20	NEW	**CARTOON NEROES** AQUA UNIVERSAL

ALBUMS

1	1	**SANTANA** SUPERNATURAL ARISTA/ARIOLA
2	3	**A*TEENS** TNE ABBA GENERATION MOTOR/UNIVERSAL
3	2	**NIM** RAZORBLAOE ROMANCE BMG KOLN/BMG
4	4	**TOM JONES** RELOAD V2
5	NEW	**THE CURE** BLOOOFLOWERS POLYDOR/UNIVERSAL
6	5	**MUNDSTUNL** DELUXE COLUMBIA
7	6	**METALLICA** S&M MERCURY/UNIVERSAL
8	7	**RED HOT CHILI PEPPERS** CALIFORNICATION WEA
9	14	**ECHT** FREISCHWIMMER EDEL
10	13	**BLOODHOUNO GANG** HOORAY FOR BOOBIES MOTOR/UNIVERSAL
11	16	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
12	10	**CELINE DION** ALL THE WAY . . . A OECADE OF SONG COLUMBIA
13	11	**THE CORRS** MTV UNPLUGGEO 143/LAVA/EASTWEST
14	9	**DIE TOTEN HOSEN** UNSTERBLICH EASTWEST
15	8	**ENIGMA** THE SCREEN BEHINO THE MIRROR VIRGIN
16	NEW	**TRACY CHAPMAN** TELLING STORIES EASTWEST
17	12	**ANDRE RIEU** OAS JAHRTAUSENOFEST POLYDOR/UNIVERSAL
18	18	**ABBA** THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL
19	17	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
20	RE	**MACY GRAY** ON HOW LIFE IS EPIC

U.K. (Copyright CIN) 02/12/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**PURE SHORES** ALL SAINTS LONDON
2	2	**RISE** GABRIELLE GO! BEAT/POLYDOR
3	NEW	**WHAT A GIRL WANTS** CHRISTINA AGUILERA RCA
4	1	**GO LET IT OUT** OASIS BIG BROTHER
5	NEW	**DON'T BE STUPIO (YOU KNOW I LOVE YOU)** SHANIA TWAIN MERCURY
6	3	**MOVE YOUR BODY** EIFFEL 65 ETERNAL/WEA
7	NEW	**CARTOON NEROES** ADUA UNIVERSAL
8	4	**ADELANTE** SASH MULTIPLY
9	6	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/ZOMBA
10	NEW	**STAY WITH ME (BABY)** REBECCA WHEATLEY BBC MUSIC
11	NEW	**MR. E'S BEAUTIFUL BLUES** EELS DREAMWORKS/MCA
12	7	**THE GREAT BEYOND** R.E.M. WARNER BROS./WEA
13	9	**GLORIOUS** ANOREAS JOHNSON WEA
14	13	**OOH STICK YOU!** DAPHNE & CELESTE UNIVERSAL
15	NEW	**I FEEL LOVE** CRW VC RECORDINGS
16	10	**A LITTLE BIT OF LUCK** OJ LUCK & MC NEAT RED ROSE
17	5	**DOLPHINS WERE MONKEYS** IAN BROWN POLYDOR
18	NEW	**ANYTHING** JAY-Z DEF JAM
19	11	**SWEET LOVE** FIERCE WILDSTAR
20	14	**GIRL ON TV** LFO LOGIC/BMG

ALBUMS

1	1	**GABRIELLE** RISE GO! BEAT/POLYDOR
2	3	**SHANIA TWAIN** COME ON OVER MERCURY
3	2	**TRAVIS** THE MAN WHO INDEPENDIENTE
4	5	**MACY GRAY** ON NOW LIFE IS EPIC
5	4	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
6	6	**BARRY WHITE** THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV
7	11	**ABBA** ABBA GOLD—GREATEST HITS POLYDOR
8	8	**MARVIN GAYE** TNE LOVE SONGS UNIVERSAL MUSIC TV/MOTOWN
9	14	**STEREOPHONICS** WORE GETS AROUND EPIC
10	13	**WESTLIFE** WESTLIFE RCA
11	9	**SIMON & GARFUNKEL** TALES FROM NEW YORK—THE VERY BEST OF COLUMBIA
12	RE	**FATBOY SLIM** YOU'VE COME A LONG WAY, BABY SKINT
13	12	**S CLUB 7** S CLUB POLYDOR
14	NEW	**THE CURE** BLOODFLOWERS FICTION
15	16	**MOBY** PLAY MUTE
16	NEW	**SANTANA** SUPERNATURAL ARISTA
17	10	**WILLIAM ORBIT** PIECES IN A MODERN STYLE WEA
18	17	**STING** BRAND NEW DAY A&M
19	15	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG EPIC
20	7	**XTRMNTR** PRIMAL SCREAM CREATION

FRANCE (SNEP/IFOP/Tita-Live) 02/19/00

THIS WEEK	LAST WEEK	SINGLES
1	2	**IL Y A TROP DE GENS QUI T'AIMENT** HELENE SEGARA ORLANDO/WARNER
2	1	**MOVE YOUR BODY** EIFFEL 65 HOT TRACKS/SONY
3	3	**MAN! I FEEL LIKE A WOMAN!** SHANIA TWAIN MERCURY/UNIVERSAL
4	8	**LES 3 CLOCHES** TINA ARENA COLUMBIA
5	7	**SEX BOMB** TOM JONES FEATURING MOUSSE T. V2/SONY
6	4	**LUCKY STAR** SUPERFUNK VIRGIN
7	6	**DESERT ROSE** STING & CHEB MAMI POLYDOR/UNIVERSAL
8	S	**PARCE QUE C'EST TOI** AXELLE RED VIRGIN
9	18	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/VIRGIN
10	9	**I GOT A GIRL** LOU BEGA VOGUE/BMG
11	1D	**STILL BELIEVE** SHOLA AMA WEA
12	11	**SI LOIN DE TOI** PIT BACCARDI HOSTILE/VIRGIN
13	12	**IF I COULO TURN BACK THE HANDS OF TIME** R KELLY JIVE/VIRGIN
14	14	**ET SI . . .?** LADY LAISTEE BARCLAY/UNIVERSAL
15	NEW	**PURE SHORES** ALL SAINTS EASTWEST
16	1S	**LES ENFANTS DE L'AN 2000** LAAM ODEON/EMI
17	13	**(YOU DRIVE ME) CRAZY** BRITNEY SPEARS JIVE/VIRGIN
18	NEW	**JE SERAI LA** STEPHANE NATY LA TRIBU/SONY
19	16	**BACK IN MY LIFE** ALICE DEEJAY HOT TRACKS/SONY
20	17	**ALLER PLUS NAUT** TINA ARENA COLUMBIA

ALBUMS

1	1	**LOUISE ATTAQUE** COMME ON A DIT ATMOSPHERIQUES/SONY
2	2	**HELENE SEGARA** AU NOM D'UNE FEMME ORLANDO/WARNER
3	NEW	**THE CURE** BLOOOFLOWERS POLYDOR/UNIVERSAL
4	3	**TINA ARENA** IN OEEP COLUMBIA
5	4	**SNANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
6	6	**EIFFEL 65** EUROPOP HOT TRACKS/SONY
7	8	**SANTANA** SUPERNATURAL ARISTA/BMG
8	7	**TNE CORRS** MTV UNPLUGGED 143/LAVA/WARNER
9	5	**JOHNNY HALLYDAY** SANG POUR SANG MERCURY/UNIVERSAL
10	NEW	**PAUL PERSONNE** PATCHWORK ELECTRONIQUE POLYDOR/UNIVERSAL
11	10	**ALAIN SOUCNON** AU RAS DES PAQUERETTES VIRGIN
12	NEW	**CATHERINE LARA** ARAL UNE MUSIQUE/SONY
13	14	**PATRICK BRUEL** JUSTE AVANT BMG
14	12	**FLORENT PAGNY** RECREATION MERCURY/UNIVERSAL
15	RE	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/VIRGIN
16	NEW	**SOUNDTRACK** THE BEACH EASTWEST
17	11	**VERONIQUE SANSON** D'UN PAPILLON A UNE ETOILE WEA
18	16	**FRANCIS CABREL** HORS SAISON COLUMBIA
19	19	**113** LES PRINCES DE LA VILLE WARNER/SONY
20	9	**WILLIAM SHELLER** LES MACHINE ABSURDES MERCURY/UNIVERSAL

CANADA (SoundScan) 03/04/00

THIS WEEK	LAST WEEK	SINGLES
1	2	**FADED** SOULDECISION MCA/UNIVERSAL
2	3	**CARTOON HEROES** AQUA UNIVERSAL
3	1	**LET IT OUT** OASIS CREATION/EPIC/SONY
4	S	**MARIA MARIA** SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
5	NEW	**TAKE A PICTURE** FILTER F-111/REPRISE/WARNER
6	NEW	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS DEP INTERNATIONAL
7	11	**MOVE YOUR BODY** EIFFEL 65 POPULAR
8	6	**THANK GOO I FOUNO YOU** MARIAH CAREY FEATURING JOE & 98° COLUMBIA/SONY
9	12	**ALL I REALLY WANT** KIM LUKAS ZOMBA/BMG
10	9	**IT FEELS SO GOOD** SONIQUE FARM CLUB/REPUBLIC/UNIVERSAL
11	8	**MUCHO MAMBO (SWAY)** SHAFT JELLYBEAN
12	10	**LAST KISS** PEARL JAM EPIC/SONY
13	7	**CANOLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY/UNIVERSAL
14	14	**WHAT A GIRL WANTS** CHRISTINA AGUILERA RCA/BMG
15	13	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/BMG
16	NEW	**SUN IS SHINING (REMIXES)** BOB MARLEY PALM PICTURES/TUFF GONG/RYKODISC
17	4	**BETTER OFF ALONE** ALICE OEEJAY DEP INTERNATIONAL
18	2D	**LOVE WINS EVERYTIME** MCMASTERS & JAMES VIK/BMG
19	NEW	**AMAZED** LONESTAR RNA/BMG
2D	17	**HUSTLIN'** KARDINAL OFFICIAL PAGE/OASIS

ALBUMS

1	2	**VARIOUS ARTISTS** GRAMMY NOMINEES 2000 GRAMMY/RCA/BMG
2	1	**SANTANA** SUPERNATURAL ARISTA/BMG
3	3	**DR. DRE** DR ORE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
4	4	**VARIOUS ARTISTS** MUCHOANCE 2000 SONY
5	S	**VARIOUS ARTISTS** BIG SHINY TUNES 4 JVT/EMI
6	6	**CELINE DION** ALL THE WAY . . . A DECAOE OF SONG COLUMBIA/SONY
7	7	**EIFFEL 65** EUROPOP POPULAR
8	8	**VARIOUS ARTISTS** CHRIS SHEPPARO'S CLUB CUTZ 303 BMG
9	14	**VARIOUS ARTISTS** MASSIVE 2001 PLR/EMI
10	11	**S CLUB 7** S CLUB POLYDOR/UNIVERSAL
11	NEW	**MACY GRAY** ON HOW LIFE IS EPIC/SONY
12	9	**ISABELLE BOULAY** SCENES D'AMOUR SIDERAL/SELECT
13	10	**ENRIQUE IGLESIAS** ENRIQUE INTERSCOPE
14	13	**BACKSTREET BOYS** MILLENNIUM JIVE/BMG
15	NEW	**TNE CURE** BLOOOFLOWERS FICTION/ELEKTRA/WARNER
16	NEW	**VARIOUS ARTISTS** HOUSEMIX 2000 UNIVERSAL
17	16	**BLINK-182** ENEMA OF THE STATE MCA/UNIVERSAL
18	17	**RED HOT CHILI PEPPERS** CALIFORNICATIDN WARNER
19	NEW	**SOUNOTRACK** THE BEACH LONDON/SIRE/WARNER
20	12	**CHRISTINA AGUILERA** CHRISTINA AGUILERA RCA/BMG

NETHERLANDS (Stichting Mega Top 100) 02/26/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**ONOERWEG** ABEL PIAS
2	NEW	**SHALALA LALA** VENGABOYS VIOLENT
3	2	**DROP IT** SCDOP EMI
4	3	**NOTHING ELSE MATTERS** METALLICA MERCURY/UNIVERSAL
5	5	**BRING IT ALL BACK** S CLUB 7 POLYDOR/UNIVERSAL
6	NEW	**BYE BYE BYE** 'N SYNC JIVE/ZOMBA
7	13	**RE-REWIND THE CROWD SAY BO SELECTA** ARTFUL OODGER EPIC
8	4	**CAUGHT OUT THERE** KELIS VIRGIN
9	6	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/ZOMBA
10	7	**SITTING DOWN HERE** LENE MARLIN VIRGIN
11	10	**GET IT ON TONITE** MONTELL JORDAN MERCURY/UNIVERSAL
12	8	**BARBER'S ADAGIO FOR STRINGS** WILLIAM ORBIT WARNER
13	NEW	**PURE SHORES** ALL SAINTS WARNER
14	9	**OE BOM** POSTMEN & OEF RHYMZ V2
15	11	**COMMUNICATION (SOMEBODY ANSWER THE PHONE)** MARIO PIU MEDIA/ALABIANCA
16	12	**THE DARK** ANOUK DINO
17	NEW	**STAY THE NIGHT** IMX MERCURY
18	16	**TURN YOUR LIGHTS DOWN LOW** LAURYN HILL & BOB MARLEY COLUMBIA
19	14	**JE BENT M'N MAATJE/IK HEB JE NODIG** PAUL DE LEEUW EPIC
20	17	**HART VAN MIJN GEVOEL** DE KAST CNR/ROADRUNNER

ALBUMS

1	1	**LUID EN DUIDELIJK** MARCO BORSATO POLYDOR/UNIVERSAL
2	2	**KANE** AS LONG AS YOU WANT THIS BMG
3	6	**CELINE DION** ALL THE WAY . . . A DECAOE OF SONG COLUMBIA
4	3	**METALLICA** S&M MERCURY/UNIVERSAL
5	4	**RED HOT CHILI PEPPERS** CALIFORNICATION WARNER
6	7	**ENIGMA** THE SCREEN BEHINO THE MIRROR VIRGIN
7	9	**ANDRE HAZES** WANT IK HDU VAN JOU EMI
8	16	**MUSICAL** ELIZABETH POLYDOR/UNIVERSAL
9	18	**ALANIS MORISSETTE** MTV UNPLUGGED MAVERICK/WARNER
10	S	**ANOUK** URBAN SOLITUOE DINO
11	11	**ANDREA BOCELLI** SOGNO POLYDOR/UNIVERSAL
12	8	**HELMUT LOTTI** OUT OF AFRICA POLYDOR/UNIVERSAL
13	10	**VOLUMIA!** WAKKER BMG
14	12	**THE CORRS** MTV UNPLUGGEO 143/LAVA/WARNER
15	RE	**SANTANA** SUPERNATURAL ARISTA/BMG
16	15	**ILSE OELANGE** WORLO OF HURT WARNER
17	14	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
18	13	**GOLOEN EARRING** LAST BLAST OF THE CENTURY CNR/ROADRUNNER
19	19	**WHITNEY HOUSTON** MY LOVE IS YOUR LOVE BMG
20	NEW	**LAURA FYGI** THE LATIN TOUCH MERCURY/UNIVERSAL

AUSTRALIA (ARIA) 02/21/00

THIS WEEK	LAST WEEK	SINGLES
1	3	**BLOKE** CHRIS FRANKLIN EMI
2	2	**MASCARA/LEAVE ME ALONE** KILLING HEIDI ROADSHOW/WARNER
3	1	**I TRY** MACY GRAY EPIC
4	4	**S CLUB PARTY** S CLUB 7 POLYDOR/UNIVERSAL
5	NEW	**PURE SHORES** ALL SAINTS WARNER
6	5	**STEAL MY SUNSHINE** LEN COLUMBIA
7	11	**MOVE YOUR BODY** EIFFEL 65 SHOCK
8	6	**ABSOLUTELY EVERYBODY** VANESSA AMOROSI TRANSISTOR/BMG
9	7	**THE BAD YOUCH** BLOODHOUND GANG GEFFEN/UNIVERSAL
10	9	**WHAT A GIRL WANTS** CHRISTINA AGUILERA BMG
11	15	**I SEE YOU BABY** GROOVE ARMADA ZOMBA
12	10	**I WANNA LOVE YOU FOREVER** JESSICA SIMPSON COLUMBIA
13	8	**PRAY** TINA COUSINS JIVE/ZOMBA
14	16	**CANDY** MANOY MOORE EPIC
15	12	**BETTER OFF ALONE** ALICE DEEJAY JIVE/ZOMBA
16	13	**DON'T CALL ME BABY** MAOISON AVENUE VIRGIN
17	NEW	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS BREAKIN'/EMI
18	20	**DO YOU WANT MY LOVE** COCO LEE EPIC
19	14	**BLUE (DA BA DEE)** EIFFEL 65 SHOCK
20	NEW	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/ZOMBA

ALBUMS

1	1	**MACY GRAY** ON HOW LIFE IS EPIC
2	4	**MOBY** PLAY MUSHROOM/FESTIVAL
3	2	**REO HOT CHILI PEPPERS** CALIFORNICATION WEA
4	3	**SAVAGE GAROEN** AFFIRMATIDN ROADSHOW/WARNER
5	5	**BARRY WHITE** THE ULTIMATE COLLECTION UNIVERSAL
6	6	**THE CNEMICAL BROTHERS** SURRENOER VIRGIN
7	10	**BLINK-182** ENEMA OF THE STATE UNIVERSAL
8	NEW	**TESTEAGLES** NON COMPREHENDUS COLUMBIA
9	11	**GOMEZ** LIQUIO SKIN VIRGIN
10	7	**SANTANA** SUPERNATURAL ARISTA/BMG
11	NEW	**THE CURE** BLOODFLOWERS WEA
12	8	**SNANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
13	9	**CELINE OION** ALL THE WAY . . . A DECADE OF SONG EPIC
14	14	**LIVE** THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
15	12	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB WORLDCIRCUIT/MRA
16	15	**CHER** THE GREATEST HITS WEA
17	NEW	**S CLUB 7** S CLUB POLYDOR/UNIVERSAL
18	16	**KASEY CHAMBERS** THE CAPTAIN EMI
19	17	**VONDA SHEPARD** HEART ANO SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
20	13	**MILLENCOLIN** PENNYBRIDGE PIONEERS EPITAPH/SHOCK

ITALY (Musica e Dischi/FIMI) 02/10/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**MOVE YOUR BODY** EIFFEL 65 BLISS CO./WEA
2	4	**SEX BOMB** TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
3	3	**GLORIOUS** ANDREAS JOHNSON WEA
4	S	**WNAT'S MY AGE AGAIN** BLINK-182 MCA/UNIVERSAL
5	2	**GO LET IT OUT** OASIS EPIC
6	6	**CARTOON HEROES** AQUA UNIVERSAL
7	10	**BORN TO MAKE YOU NAPPY** BRITNEY SPEARS JIVE/VIRGIN
8	11	**WHEN YOU SAY NOTHING AT ALL** RONAN KEATING POLYDOR/UNIVERSAL
9	7	**WNERE I'M NEAOEO** LENE MARLIN VIRGIN
10	12	**TNE WORLO IS NOT ENOUGH** GARBAGE UNIVERSAL
11	14	**CAUGHT OUT THERE** KELIS VIRGIN
12	13	**SHE'S THE ONE/IT'S ONLY US** ROBBIE WILLIAMS EMI
13	8	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/VIRGIN
14	15	**DESERT ROSE** STING & CHEB MAMI MERCURY/UNIVERSAL
15	NEW	**LA MOSSA OEL GIAGUARO** PIOTTA ANTIBEMUSIC/UNIVERSAL
16	9	**TNAT'S THE WAY IT IS** CELINE DION COLUMBIA
17	18	**OTHERSIDE** REO HOT CHILI PEPPERS WEA
18	19	**LET ME STAY** PREZIOSO MEDIA/RKR
19	NEW	**IF I COULO TURN BACK THE NANOS OF TIME** R KELLY JIVE/VIRGIN
2D	16	**THE GREAT BEYONO** R.E.M. WARNER BROS./WEA

ALBUMS

1	2	**ADRIANO CELENTANO** IO NON SO PARLAR D'AMORE CLAN/SONY
2	3	**HEVIA** NO MAN'S LAND EMI
3	1	**FRANCESCO GUCCINI** STAGIONI EMI
4	5	**SANTANA** SUPERNATURAL ARISTA/BMG
5	6	**BLINK-182** ENEMA OF THE STATE UNIVERSAL
6	7	**LUNA POP** SQUE' REZ? UNIVERSO-BANANA/UNIVERSAL
7	8	**REO NOT CHILI PEPPERS** CALIFORNICATION WEA
8	4	**IVANO FOSSATI** LA DISCIPLINA DELLA TERRA COLUMBIA
9	9	**BARRY WHITE** THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
1D	1D	**CELINE OION** ALL THE WAY . . . A DECADE OF SONG COLUMBIA
11	13	**GEORGE MICHAEL** SONGS FROM THE LAST CENTURY VIRGIN
12	17	**ANTONELLO VENOITTI** GOODBYE NOVECENTO HEINZ/RICORDI/BMG
13	14	**TOM JONES** RELOAD V2/UNIVERSAL
14	RE	**LUCA CARBONI** IL TEMPO DELL'AMORE RCA
15	16	**LENE MARLIN** PLAYING MY GAME VIRGIN
16	1S	**883** GRAZIE MILLE FRI/SONY
17	1B	**FRANCO BATTIATO** FLEURS MERCURY/UNIVERSAL
18	2D	**LIGABUE** MISS MONDO WEA
19	12	**LITFIBA** ELETTROMACUMBA EMI
2D	RE	**SHANIA TWAIN** COME DN OVER MERCURY/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD
CONTINUED

EUROCHART 02/26/00 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE YOUR BODY EIFFEL 65 BLISS CO
2	3	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/V2
3	2	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE
4	NEW	GO LET IT OUT OASIS BIG BROTHER
5	6	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE
6	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE
7	7	NOTHING ELSE MATTERS METALLICA VERTIGO
8	5	ADELANTE SASH! EDEL
9	8	RISE GABRIELLE GO! BEAT
10	NEW	JOIN ME HIM TERRIER/BMG
		ALBUMS
1	1	SANTANA SUPERNATURAL ARISTA
2	7	SHANIA TWAIN COME ON OVER MERCURY
3	2	CELINE DION ALL THE WAY . . A DECADE OF SONG EPIC/COLUMBIA
4	5	TOM JONES RELOAD GUT/V2
5	4	BRITNEY SPEARS . . BABY ONE MORE TIME JIVE
6	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
7	3	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
8	6	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC
9	10	HIM RAZORBLADE ROMANCE TERRIER/BMG
10	RE	MACY GRAY ON HOW LIFE IS EPIC

NEW ZEALAND (Record Publications Ltd.) 02/20/00

THIS WEEK	LAST WEEK	ALBUMS
1	3	REO HOT CHILI PEPPERS CALIFORNICATION WARNER
2	1	MACY GRAY ON HOW LIFE IS SONY
3	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
4	4	BLINK-182 ENEMA OF THE STATE UNIVERSAL
5	5	ROBBIE WILLIAMS THE EGO HAS LANDED EMI
6	9	WESTLIFE WESTLIFE BMG
7	6	SHANIA TWAIN COME ON OVER UNIVERSAL
8	NEW	ENIGMA THE SCREEN BEHIND THE MIRRDR VIRGIN
9	RE	VENGABOYS THE PARTY ALBUM! BREAKIN'/BMG
10	8	S CLUB 7 S CLUB UNIVERSAL

SWEDEN (GLF) 02/24/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
2	2	CARTOON HEROES AQUA UNIVERSAL
3	3	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
4	9	GOR DET IGEN MARKOOLIO CNR/ARCADE
5	5	RAZOR TONGUE DJ MENDEZ STOCKHOLM/UNIVERSAL
6	6	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
7	4	START ROCKIN' ANTILOOP STOCKHOLM/UNIVERSAL
8	7	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
9	8	THE WAY I MATE REDNEX JIVE/VIRGIN
10	NEW	CAUGHT OUT THERE KELIS VIRGIN
		ALBUMS
1	2	REO HOT CHILI PEPPERS CALIFORNICATION WARNEN
2	3	ROY ORBISON SWEETS FOR SWEDEN—THE VERY BEST OF VIRGIN
3	1	SIMON & GARFUNKEL TALES FROM NEW YORK—THE VERY BEST OF SONY
4	4	VARIOUS ARTISTS EN SALIG SAMLING FRALSNING-SARMEN
5	NEW	THE CURE BLOODFLOWERS POLYDOR/UNIVERSAL
6	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	NEW	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
8	8	BARBADOS ROSALITA MARIANN
9	7	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
10	RE	PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY

NORWAY (Verdens Gang Norway) 02/15/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	2	CARTOON HEROES AQUA UNIVERSAL
3	NEW	GIRL IN OSLO EP BIGBANG WARNER
4	4	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VIRGIN
5	5	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
6	6	I TRY MACY GRAY SONY
7	10	GRAB THAT THING HAMPENBERG UNIVERSAL
8	9	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
9	7	DON'T SAY YOU LOVE ME M2M WARNER
10	RE	ADELANTE SASH! EDEL
		ALBUMS
1	1	SANTANA SUPERNATURAL BMG
2	3	MACY GRAY ON NOW LIFE IS SONY
3	5	HELMUT LOTTI GOES CLASSIC BMG
4	4	RETURN THE BEST OF . . . SONY
5	NEW	THE CURE BLOODFLOWERS UNIVERSAL
6	6	MORTEN ABEL HERE WE GO THEN—YOU ANO I VIRGIN
7	2	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
8	7	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
9	NEW	BOMFUNK MC'S IN STEREO SONY
10	NEW	THE SCORPIDNS THE BEST OF EMI

SPAIN (AFYVE/ALEF MB) 02/12/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GO LET IT OUT OASIS COLUMBIA
2	1	CARTOON HEROES AQUA UNIVERSAL
3	2	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
4	4	C'EST LA VIE ACE OF BASE POLYDOR/UNIVERSAL
5	3	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA
6	NEW	CHINA IN HER EYES MODERN TALKING ARIOLA
7	5	INFINITD BUNBURY CHRYSALIS
8	9	PONERNOS DE ACUERDO MARCELA MORELO RCA
9	7	C'EST LA VIE JEAN-MICHEL JARRE EPIC
10	10	MY FEELING JUNIOR JACK BLANCO Y NEGRO
		ALBUMS
1	1	TAMARA GRACIAS DARS/MUXXI/UNIVERSAL
2	2	SANTANA SUPERNATURAL ANIOLA
3	3	TOM JONES RELOAD V2/UNIVERSAL
4	6	MARCELA MORELO ECLIPSE RCA
5	NEW	LUIS MIGUEL AMARTE ES UN PLACER WEA
6	NEW	ROBERTO CARLOS 30 GRANDES CANCIONES EPIC
7	9	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
8	7	LUZ UN MAR DE CONFIANZA HISPAVOX
9	8	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
10	NEW	MELON DIESEL LA CUESTA DE MISTER BOND EPIC

PORTUGAL (Portugal/AFP) 02/15/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL
2	2	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNEN
3	3	SANTANA SUPERNATURAL ARISTA/BMG
4	4	NUNO GUERREIRD CARTA OE AMOR GLOBO/EMI
5	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
6	6	CELINE DIDN ALL THE WAY . . . A DECADE OF SONG SONY
7	6	ANJOS FICAREI VIDISCO
8	6	EIFFEL 65 EURDPOP VIDISCO
9	9	VITORINO & SEPTETO HABANERD LA HABANA 99 EMI
10	7	METALLICA S&M MERCURY/UNIVERSAL

DENMARK (IFPI/Nielsen Marketing Research) 02/17/00

THIS WEEK	LAST WEEK	SINGLES
1	1	CARTOON HERDES AQUA UNIVERSAL
2	2	FREESTYLER BOMFUNK MC'S SONY
3	3	MOVE YOUR BODY EIFFEL 65 BMG
4	7	TELE BARCODE BROTHERS UNIVERSAL
5	6	ALL I REALLY WANT KIM LUCAS ZOMBA/VIRGIN
6	8	SHOW ME THE MEANING DF BEING LONELY BACKSTREET SOYS ZOMBA/VIRGIN
7	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VIRGIN
8	4	BACK IN MY LIFE ALICE OEEJAY VIOLENT/VIRGIN
9	10	IF I COULO TURN BACK THE HANDS OF TIME R. KELLY ZOMBA/VIRGIN
10	9	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
		ALBUMS
1	1	ROY ORBISON THE DANISH COLLECTION VIRGIN
2	2	SANNE SALMOMONSEN OE SEDSTE AF DE SEDSTE VIRGIN
3	NEW	METALLICA S&M UNIVERSAL
4	NEW	HEVIA NO MAN'S LANO CMC
5	3	CREAMY CREAMY CMC/RECART
6	4	NAT KING COLE THE ULTIMATE COLLECTION CMC
7	NEW	MACY GRAY ON HOW LIFE IS SONY
8	8	BJORN AFZELIUS DEFINITIV CMC/RECART
9	9	HAMPENBERG HAMPENBERG UNIVERSAL
10	5	STAND BY ME FLEMMING BAMSE JORGENSEN CMC/RECART

FINLAND (Radiomafia/IFPI Finland) 02/20/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	APULANTA PLASTIK LEVY-YHTIO
2	1	HIM RAZORBLADE ROMANCE TERRIER/BMG
3	2	YDLINTU PIENEN POJAN HAAVEET F RECORDS/WARNER
4	4	SOUNOTRACK LEVOLTORNAT RCA/BMG
5	9	ENIGMA THE SCREEN BEHIND THE MIRRDR VIRGIN
6	3	SOMFUNK MC'S IN STEREO EPIDROME/SONY
7	NEW	JEAN-MICHEL JARRE METAMORPHOSES SONY
8	6	SOUNDTRACK SOUTH PARK BIGGER, LONGER & UNCUT SONY
9	5	SENTENCED CRIMSON SPINEFARM
10	NEW	JOPE RUONANSUU NAURETTAVA 90-LUKU AXIVX-TEL

ARGENTINA (CAPIF) 02/17/00

THIS WEEK	LAST WEEK	ALBUMS
1	2	LOS NOCHEROS NOCHEROS EMI
2	3	MANA MTV UNPLUGGEO WARNER
3	1	SHAKIRA DONDE ESTAN LOS LADRDNES SONY
4	5	SHANIA TWAIN COME ON OVER UNIVERSAL
5	6	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
6	NEW	LOS NOCHEROS SIGNOS EMI
7	7	CHRISTIAN CASTRO MI VIOA SIN TU AMOR BMG
8	10	LUIS MIGUEL AMARTE ES UN PLACER WARNER
9	RE	RED NOT CHILI PEPPERS CALIFORNICATION WARNER
10	NEW	SANTANA SUPERNATURAL BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE THIRD INSTALLMENT in World Circuit's "Buena Vista Social Club" series is due for release April 17 and will showcase the voice of **Omara Portuondo**. The 69-year-old Cuban diva was the only female singer on the original Grammy-winning "Buena Vista Social Club," which has now sold 3 million units worldwide (Music to My Ears, Billboard, Feb. 19). The follow-up, "Buena Vista Social Club Presents Ibrahim Ferrer," was released in May 1999. "Buena Vista Social Club Presents Omara Portuondo" features the same nucleus of musicians, including the octogenarian pianist **Ruben Gonzalez**, and like its predecessors it was recorded in Havana. Portuondo also sings duets with "Buena Vista" veterans **Ferrer, Eliades Ochoa,** and 92-year-old **Compay Segundo**. The first two albums were produced by **Ry Cooder,** but on this occasion, production is by World Circuit label boss **Nick Gold**. The album will appear on Nonesuch in the U.S.

NIGEL WILLIAMSON

ONE OF BELGIUM'S most remarkable recording acts in recent years has been the a cappella sextet **Voice Male**. The group's debut album, "That's Life" (Epic/Sony), sold more than 15,000 units and offered inventive voice-only renditions of songs such as **Eurythmics'** "Sweet Dreams." Its new album, "Colors," continues on the same path: six voices melting together in harmony on unlikely a cappella material such as "Another Brick In The Wall" and **Sting's** "Love Is The Seventh Wave." Voice Male has also recorded the single "Zor Kadin" with top-selling Turkish singer **Sertab Erener**; it was released Feb. 7 in Belgium. The group opened for **Mariah Carey** at her Antwerp show on Feb. 14.



VOICE MALE

MARC MAES

TWO BROTHERS HAVE conquered the German charts with a Euro dance title. **Karsten** and **Torsten Dreyer** wrote and produced the current No. 1 hit in Germany, "My Heart Goes Boom (La Di Da Di)" (BMG Hamburg), sung by French vocalist **Barbara Alcindor,** aka **French Affair.** The brothers discovered her singing in a London club, and the single has sold 250,000 copies to date. The two brothers have been working in their studio near Kiel for six years and have already demonstrated their hitmaking qualities with the group **Black Attack.** BMG is now slating the track for global release. Says their Hamburg music publisher, **Norbert Masch** of Warner/Chappell, "The Dreyer brothers are a hitmaking team whose songs will soon be heard around the world." Alcindor adds, "I have always dreamed of making music which combines my French roots with an international dance sound."

WOLFGANG SPAHR

SOUTH AFRICAN music industry veteran **Hugh Masekela** heads the annual FNB South African Music Awards (SAMA) nominations with citations in four categories for his acclaimed Sony album "Sixty" (best male artist, traditional jazz album, adult contemporary album, and producer). Newcomer and jazz singer **Gloria Bosman** and **TKZee Family** receive three nominations each. Best duo or group offers a riveting showcase of quality South African acts, including **Ladysmith Black Mambazo, Vusi Mahlasela** and **Louis Mhlanga, Bongo Maffin,** TKZee Family, **Fetish,** and **Family Factory. Dumaka Ndlovu,** chairman of the SAMA steering committee, says, "The finalists for the sixth annual awards reflect the depth, diversity, and vibrancy of the South African music industry. We're in for a great night." The awards take place March 30 at Sun City.

DIANE COETZER

KIRSTY MacCOLL comes from the same old school as **Nick Lowe:** new wave-era survivors who craft consistently imaginative and distinctive songs and top them off with entertaining titles. Particularly memorable was 1991's "Electric Landlady." Now signed to V2, she returns on March 27 with an album steeped in Cuban influences, titled "Tropical Brainstorm." Her first new album in six years, the set features an irresistible combination of exotic rhythms and her highly developed pop sensibilities. Following the late-1999 single "Mambo De La Luna," she has played U.K. dates during February and tees up the album on March 13 with the second single, the witty "In These Shoes?," already being used by shoe manufacturer Adidas for a commercial based around the Grand Slam Tennis Championships.



MACCOLL

PAUL SEXTON

PETE TOWNSHEND has finally released the material from "Lifehouse," the project he began in 1971 as the follow-up to "Tommy" and then swiftly abandoned. The lavish six-CD set had been announced for release last December to coincide with the first broadcast on BBC Radio 3 of the "Lifehouse" play, but it was delayed due to production complications. It now appears in time for the two live "Lifehouse" shows by Townshend and **the London Chamber Orchestra** at London's Sadler's Wells Theatre on Feb. 25 and 26. The set, issued as "Lifehouse Chronicles" on his own Eel Pie Records, includes original demos of the songs, orchestrations, a recording of the two-hour radio play, and a book about the history of the project. There is also newer material inspired by the work recorded during the last two years. "The Lifehouse Chronicles" is available exclusively via eelpie.com.

NIGEL WILLIAMSON

Canada Cultivates Int'l Exec Talent

Music Industry Alumni Go On To Top Jobs In U.S., U.K.

BY LARRY LeBLANC

TORONTO—Canada's geographical position as the U.S.' next-door neighbor, coupled with its strong cultural links with Europe, has given it a unique role as a training ground for the music industry's executive talent.

Armed with international sales and marketing savvy, executives from beyond Canada's borders have not only produced significant changes in the country's domestic music industry but have blown open doors globally for Canadian artists in the past decade.


JAMIESON

Among the international executive alumni of the Canadian music scene are, in the U.S., Bob Jamieson, president of RCA Records U.S., and John Reid, co-president of the Island/Def Jam Music Group. In the U.K., there are Paul Burger, CEO of Sony Music Entertainment U.K.; David Munns, president of World Grid Solutions Ltd.; Richard Lyttelton, president of EMI Classics; and Liam Toner, VP of international marketing at Decca.

"Canada is a unique country from a music and business points of view," says New York-raised Burger. "It was a good place for me to gain experience in running a company." Burger was president of Sony Music Canada from 1989 to 1993. Previously, he had been VP of marketing and sales for Sony Music International in Europe..


BURGER

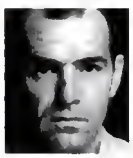
"Canada is a useful market because of its proximity to the U.S.," says British-born Lyttelton, president of Capitol Records—EMI Music of Canada from 1985 to 1988. "It also has a vibrant creative community."

It may have become an important stop on their career paths, but many of the execs confess they had little knowledge of the country before working here. "I thought Canada would be like America," admits Lyttelton's fellow Brit Peter Luckhurst, president of HMV North America, who came to Canada in 1986. "Culturally, and businesswise, Canada is halfway between Europe and the U.S."

International figures have headed Canadian-based music companies since the 1960s. "It was quite a big thing for EMI [and other multinationals] to move expatriates around then," says Munns, the U.K.-born VP of sales, marketing, and promotion at Capitol Records—EMI Music of Canada from 1979 to '84. "As local repertoire improved, multinationals felt they needed a local person in charge.

"Working in Canada, you can learn a good part of the American music business without being in America," continues Munns. "The way radio interacts with retail, co-op advertising, and the charts are quite similar. There are differences. The music business is more brutal in America."

Joining PolyGram Music Group in 1987 as senior VP of international, Munns then provided support internationally for Canadian singers Rita MacNeil and Bryan Adams, whom he had been introduced to while stationed in Canada. "David was very critical to Bryan's career," says Adams' manager Bruce Allen. "He was the guy at PolyGram who fought the hardest for '(Everything I Do) I Do It For You.' "


REID

American-born Jamieson, president of RCA Records U.S. since 1995, was president/GM of BMG Music Canada for four years previously. Prior to that, he was executive VP of PolyGram Holdings and executive VP of marketing and sales at PolyGram U.S. Before that, he worked at CBS Records, where he held the titles of managing director of CBS Records Australia and VP of sales and marketing for Europe.

"The [Canadian music] market is a more honest business," Jamieson says. "It's more about music. It isn't all about stock holdings, options, big salaries, and big bonuses that cause the instability and infighting you see in other parts of the world—[for example] the U.S."

Since departing Canada, Jamieson has snapped up several BMG Music Canada employees, including David Bendeth, now senior VP of A&R at RCA; Vince Degiorgio, VP of international A&R at RCA; and Jim Campbell, VP of international at RCA.

One international exec capitalizing on his Canadian work experience was Irishman Reid, who had headed the European operations of Russell Simmons' management company, Rush Productions (1986-88) and was the international marketing director for London Records (1988-92) before coming to Canada as president of A&M/Island/Motown Records of Canada in June 1995. He became chairman of PolyGram Group Canada in 1998. "I learned how to run a business while in Canada," Reid says.

Says Allan Reid, senior VP of A&R at Universal Music Canada, "John opened doors internationally for a lot of our domestic acts while he was here. He knew everybody within PolyGram. He had contacts we just didn't have."

Under the leadership of Burger and Jamieson—and globally minded Canadians like Deane Cameron, president of EMI Music Canada, and Rick Camilleri, president of Sony Music Entertainment (Canada)—domestic affiliates have come to play a more dominant role in their parent companies' international A&R strategies in recent years.

"Paul and Bob knew how to deal with American executives on their own level," recalls Bendeth. "That changed the whole [Canadian A&R] game board."

"Bob and Paul recognized the great repertoire that existed in Canada," says Lisa Zbitnew, BMG Music Canada president, who had been director of artist marketing at Sony under Burger. "Paul brought a global perspective. He had a vision of how to exploit music internationally and knew what level of investment was required."

While Canadian superstar Celine Dion had been signed earlier by his predecessor, Bernie DiMatteo, Burger was one of her earliest and staunchest supporters. Along with Scotland-born Richard Zuckerman, now VP of international marketing at Sony, he supervised the recording of Dion's first English-language album, "Unison," in 1990. The set yielded the No. 4 U.S. single "Where Does My Heart Beat Now."


LYTTELTON

As Dion's career developed in North America, Burger moved over to the U.K. "I knew this was a woman with a global career ahead of her," he recalls. "I knew the talent she had. I knew the incredible commitment to her music—and her career—that she had. Obviously, when I came to the U.K., breaking Celine was a very high priority for me."

But having access to top-level executives abroad does not always mean a fast track to international releases for Canadians. The hottest topic of industry conversation here in the past two months is John Reid's refusal to pick up in the U.S. the Matthew Good Band's current Universal Record album, "Beautiful Midnight," which has sold 150,000 units in Canada, according to the label. Reid had signed the band while here.


MUNNS

Says Steve Hoffman of S.R.O. Management, which handles the Matthew Good Band, "The first question I now have to answer in speaking to other [U.S.] labels about the album is, 'How come John Reid didn't take it?' All John had to do was take an album with several proven Canadian hits, and, on the strength of Matthew's exposure on MuchMusic U.S.A. and popularity in the border towns alone, he would have recouped his investment."

However, one of the most difficult tasks of the Universal consolidation has been at Island/Def Jam, where executives had to integrate three companies with varying cultures—Island, Mercury, and Def Jam. With his U.S. roster pared from 250 acts to about 60, John Reid is unrepentant.

"After spending four years of my life in Canada, I'd give a listen quicker to a Canadian record before a record from America," he says. "But I now work in the U.S. . . . I don't believe this is a hit record for America. Maybe Matthew's next record will be."

newsline...

U.K. LABELS' BODY the British Phonographic Industry (BPI) has claimed a major breakthrough in its fight against piracy after the success of its first-ever private prosecution. After a monthlong hearing, Alan Mark Williams was sentenced Feb. 18 at Chelmsford Crown Court to a 21-month prison sentence on charges of conspiracy to defraud the record industry. Williams imported bootleg CD recordings and added artwork produced in the U.K.; he sold the finished CDs wholesale and at retail, via record fairs and a market stall. Williams was also ordered to forfeit a total of 80,000 CDs seized during raids in 1995 and 1997. A warrant has been issued for the arrest of a second defendant cited in the case. His Honor Judge Hawksworth told the court that theft of intellectual property was the same as theft of physical goods. He also praised the "exemplary and thorough" investigation conducted by the BPI's anti-piracy unit. TOM FERGUSON

MTV NETWORKS ASIA has launched a Korean Web site (mtvkorea.co.kr) with Asiacontent.com, a leading Asian provider of branded Internet content. MTV Korea Online features more than 300,000 music titles for streaming, daily reports of music news from around the world, MTV programming information, a chat room, lifestyle information, and music charts. "The launch of the Web site reflects MTV's commitment to engage with youth, both on-air and online," says MTV Korea GM Soon Chul Kim. In January 1999, MTV Networks Asia signed a two-year alliance agreement with CJ Entertainment, which operates cable-TV music channel m.net (Billboard, Jan. 23, 1999). Under the deal, MTV supplies five hours of Korean-language programming daily to m.net, which reaches more than 1 million households in the territory. MTV Korea Online is the third Internet site launched by the joint venture of MTV Networks Asia and Asiacontent. STEVE McCLURE

U.K. SUPERMARKET CHAIN TESCO has struck a deal with newly independent entertainment distributor Startle (**Billboard*Bulletin*, Jan. 7**), giving Tesco's Web site customers (at tesco.co.uk) access to more than 200,000 music titles, 30,000 videos, and all U.K. DVD releases on Startle's database. Customer orders are linked directly to Startle's distribution center, with next-day delivery guaranteed on all stocked items. MONIKA MAURER

BMG HAS BOUGHT a 15% stake in leading Thai independent label Bakery Music, the country's third-largest local label, with a market share of about 5%. Bakery, set up in 1994, has local acts like Modern Dog, Joey Boy, Boyd Kosiyabong, and Triumph's Kingdom. "We are very happy to be associated with such a creative group of people," says Michael Smellie, BMG Entertainment International's senior VP for the Asia-Pacific region. BMG Thailand's existing operations will be unaffected by the move, and Bakery will not license any BMG product. Bakery, which also publishes two magazines, produces TV programs, and has a significant Internet presence, will continue to operate autonomously under its existing management, led by CEO Kamol Sukosol Clapp. STEVE McCLURE

THE U.K.'S PERFORMING RIGHT SOCIETY (PRS) is to launch a wide-ranging charitable foundation for the creation of new music in Britain, worth 1 million pounds ($161 million) annually. Available to both professionals and non-professionals, the fund will offer support in such areas as education, the performance and promotion of new music, resources, and development. It will also be available to organizations and festivals. The fund will be launched March 8 at London's Abbey Road Studios. MONIKA MAURER

NICK RAPHAEL started work Feb. 14 as director of A&R at Arista Records U.K., reporting to managing director Ged Doherty. He moves over from BMG's Northwestside Records, which he co-founded with Christian Tattersfield in 1997. Tattersfield was Arista's previous A&R director; he left last year to head EastWest Records U.K. He and Raphael previously worked together at London Records. Also at BMG in the U.K., freelance publicist Dawn Bartlett has joined RCA as head of press, reporting to RCA managing director Harry Magee. Bartlett previously held posts at Virgin, Mercury, and Epic.

PEARSON TELEVISION—a subsidiary of London-based international media company Pearson plc—has named Katharine Copisarow executive VP of Music Publishing Worldwide. She joins from the London office of ICM Artists, where she was director of artist representation in Europe. Copisarow's newly created role involves developing a music publishing arm within the Pearson Television Enterprises division. She reports to that division's president, Catherine Mackay. Her main task will be to ensure that Pearson program directors and producers worldwide are aware of the potential of the music they commission and secure publishing rights to it. NIGEL HUNTER

UK2000

THE BILLBOARD SPOTLIGHT

The British Pop Cycle: An Upswing For 2000?

Following a creative but challenging '99, U.K. record execs have ambitious plans for homegrown music in the new year.

BY THOM DUFFY

LONDON—Do Brits still sell around the world?

Unquestionably.

Just ask the fans of: Stereophonics in Japan, the pop act Five in Australia, or the Scottish band Texas in Spain—a few examples of international success by British artists in 1999, identified for this report by Billboard's correspondents.

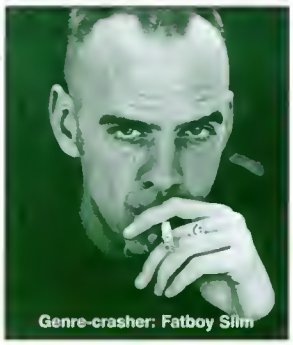
Yet, the largest music market in the world, with its long cyclical history of embracing or rejecting U.K. acts, remains both the most alluring goal for British artists—and lately the most elusive.

"The dream of all U.K. artists is to be big in America," says Paul Conroy, president of Virgin Records U.K. But the cycle of popularity for all British pop in the U.S. "is probably at one of its lowest points for many years," adds Conroy.

As the British music business gathers Friday night (3) at the Brit Awards in London, executives will look back on a creative but challenging year. Year-end figures reported by the British Phonographic Industry trade organization, were flat compared with the previous year. A modest rise of 1.1% in the value of trade deliveries was largely due to a rise in less-profitable singles sales.

"The investment level in artists is such that we need that money [from international sales] to flow back into our coffers," notes Conroy.

While the five multinational major labels account for the bulk of sales, independent Jive Records scored four of the top 40 slots on the year-end 1999 British album chart with releases from two American acts, Britney Spears and the Backstreet Boys, and two albums from its own homegrown success story, Steps.



Genre-crasher: Fatboy Slim

DO THE RIGHT THING

Outside the U.K., British music executives can proudly trumpet sales for U.K.-signed repertoire in markets worldwide. "Internationally, we've had a very good year," says Brian Yates, international VP of Sony U.K., citing the inroads made by B*Witched in the U.S. and the global sales of classical prodigy Charlotte Church, co-signed by Sony U.K. and Sony Classical. "But you've got to have the right music and the right act, at the right time, with the commitment of the [overseas] labels."

Other rising acts who have achieved some measure of success in America in the past year include the pop quintet Five (BMG); the genre-crashing Fatboy Slim (Skint/Sony); the omnipresent "ego" of Robbie Williams (EMI); and the sassy All Saints (London). Albums by each of these acts ranked among the best-selling releases on the Billboard 200 for 1999—albeit in the lower reaches of that chart.

Bubbling under the Billboard 200, the U.K. acts that ranked among the most successful on the 1999 year-end Top Heatseekers Album chart are poised for more American action this year. They include: Lo Fidelity Allstars, Beth Orton, Cleopatra, Freestylers, Dido, Billie and Placebo.

At the same time, most execu-

Continued on page 68



Big in Japan: Stereophonics

Brit Strongholds!

Away From Home, U.K. Acts Make Fast Friends

Billboard correspondents around the world offer a sample of the success of British-signed artists in key international markets.

TOKYO—In the U.K., the fact that Stereophonics hail from Wales is a key part of the band's media image. But, since most Japanese music fans would be hard-pressed to find Wales on a map, the group is promoted here as a British act, pure and simple, although it was undoubtedly the most popular Welsh act in Japan in 1999. In keeping with Japanese industry practice, "Performance And Cocktails," Stereophonics' second album, was released here by V2 Records Japan on Feb. 22, 1999, two weeks before the British street date. That gave Japanese pressings a chance to rack up decent sales before cheaper import editions were available. The Japanese album also included three bonus tracks: live versions of "Check My Eyelids For Holes," "The Bartender And The Thief" and "T-Shirt Suntan." The album has sold some 80,000 copies (including imports) in Japan, making the band V2 Records Japan's second biggest-selling act after Underworld in 1999. Local awareness of Stereophonics began to build following the band's appearance at the 1998 Fuji Rock Festival in Tokyo and was nurtured by promotional activities centering on foreign-owned retailers Tower, HMV and Virgin. Tokyo radio station InterFM helped spread the word about Stereophonics by choosing tracks "Pick A Part That's New" and "I Wouldn't Believe Your Radio" for heavy rotation. Last June, the band performed live in Osaka, Nagoya and Tokyo. Its two gigs at Tokyo's Akasaka Blitz venue



Texas' Spiteri

Continued on page 74



Basement Jaxx



Five

BRIT AWARDS NOMINATIONS Page 68



Geri Halliwell

And The Nominees Are...

The best of British and international talent will be honored when the 12th annual Brit Awards are presented March 3 at London's Earls Court. The winners in 14 different categories are selected by music executives, retailers, artist managers, members of the media—and the fans themselves.

British dance pop dominated this year's field of nominees, led by the Chemical Brothers, Basement Jaxx, Fatboy Slim and Shanks & Bigfoot. At the same time, the continuing resurgence of British rock acts is represented in the nominations for Stereophonics, Travis, Gomez and Blur.

An award for Outstanding Contribution To The British Music Industry will be presented to the Spice Girls. The act is set to close the Brits show with a medley of the hits that led to worldwide album sales of 36 million in the past four years.

"The Spice Girls have smashed most worldwide record books in their own way, much as the Beatles did in the '60s," says Rob Dickins, chairman of the British Phonographic Industry trade organization. "They are known all over the globe, and, with their career still in its early years, they cause a sensation with every move."

The winners of four award categories are chosen by fans. The victor of a new category, Best British Pop Act, will be selected in a vote staged by the ITV television network Saturday morning show "CD:UK" in collaboration with *The Sun* newspaper. The winner of Best British Video will be chosen by MTV viewers; Best British Newcomer by Radio One listeners; and Best British Single by listeners to 87 independent, commercial radio stations nationwide. In addition, for the first time this year, fans worldwide can vote in these four categories online at www.britsvoting.co.uk.

The awards show, sponsored for the second year by Mastercard, also raises funds for the Brit Trust, a charity which benefits education, music therapy and other projects, including the Brit School in Croydon, for those aspiring to music business careers. The 1999 Brit Awards show raised more than 600,000 pounds, nearly $1 million, for the trust.

Among the 14 nomination categories, including five for international acts, these are the nine which highlight the best of British talent. ■

BEST ALBUM
Basement Jaxx, "Remedy" (XL Recordings)
The Chemical Brothers, "Surrender" (Virgin)
Gomez, "Liquid Skin" (Hut)
Stereophonics, "Performance & Cocktails" (V2)
Travis, "The Man Who" (Independiente)
1999 Winner: Manic Street Preachers, "This Is My Truth Tell Me Yours" (Epic)

BEST BRITISH GROUP
Blur
Gomez
Stereophonics
Texas
Travis
1999 Winner: The Manic Street Preachers

BEST BRITISH NEWCOMER
Beta Band
Charlotte Church
Death In Vegas
Fierce
Gay Dad
Glamma Kid
Groove Armada
Honeyz
Jamelia
Kele Le Roc
Ann Lee
Martine McCutcheon
Phats & Small
Adam Rickett
S Club 7
Shanks & Bigfoot
Spacedust
Unkle
Wamdue Project
Wiseguys
1999 Winner: Belle & Sebastian

BEST BRITISH DANCE ACT
Basement Jaxx
The Chemical Brothers
Fatboy Slim
Jamiroquai
Leftfield
1999 Winner: Fatboy Slim

BEST BRITISH MALE SOLO ARTIST
David Bowie
Ian Brown
Tom Jones
Van Morrison
Sting
1999 Winner: Robbie Williams



BEST BRITISH FEMALE SOLO ARTIST
Gabrielle
Geri Halliwell
Beverley Knight
Melanie C
Beth Orton
1999 Winner: Des'ree

BEST BRITISH SINGLE
(Chosen by independent commercial radio listeners)
Basement Jaxx, "Red Alert" (XL Recordings)
Blur, "Tender" (Food/Parlophone)
The Chemical Brothers, "Hey Boy Hey Girl" (Virgin)
Fatboy Slim, "Praise You" (Skint)
Manic Street Preachers, "You Stole The Sun From My Heart" (Epic)
Moloko, "Sing It Back" (Echo)
Shanks & Bigfoot, "Sweet Like Chocolate" (Pepper)
Supergrass, "Moving" (Parlophone)
Travis, "Why Does It Always Rain On Me" (Independiente)
Robbie Williams, "She's The One" (Chrysalis)
1999 Winner: Robbie Williams, "Angels" (Chrysalis)

BEST BRITISH VIDEO
(Chosen by viewers of MTV)
Aphex Twin, "Windowlicker" (Warp)
The Chemical Brothers, "Let Forever Be" (Virgin)
Fatboy Slim, "Praise You" (Skint)
Supergrass, "Pumping On Your Stereo" (Parlophone)
Robbie Williams, "She's The One" (Chrysalis)
1999 Winner: Robbie Williams, "Millennium" (Chrysalis)

BEST POP ACT
(Chosen in a poll by "CD:UK" and *The Sun*)
Five, "Keep On Movin" (RCA)
Geri Halliwell, "Mi Chico Latino" (EMI)
Ann Lee, "2 Times" (Neo/Systematic)
Martine McCutcheon, "Perfect Moment" (Innocent/Virgin)
S Club 7, "Bring It All Back" (Polydor)
Steps, "Heartbreak/Tragedy" (Jive)
(New category) ■

BRITISH POP CYCLE
Continued from page 67

tives in the U.K. agree with Virgin's Conroy that these are tough times for British acts in the U.S.

"It is cyclical, and we're in a very low period,and have been in the doldrums for awhile," says Jeremy Pearce, V2's London-based CEO, despite the foothold that Stereophonics on V2 have gained in America.

"You don't even need the fingers of one hand to count the U.K. chart successes by younger British acts," remarks Mike Allen, VP/GM of international marketing at EMI International.

MERGER AFTERSHOCK
As this year began with the news that EMI and Warner Music plan a worldwide merger, the past year began with the aftershocks of the Universal/PolyGram deal. In Britain, among other effects, that merger brought responsibility for global marketing of an even larger roster of U.K. acts under Bernadette Coyle, senior VP of international at Universal. Colleagues at other companies remarked that Coyle and her team faced a very full plate, indeed.

"It's a great plate, though," quips Coyle, as she discusses the international outlook for Universal U.K. acts, including U2, Texas, Boyzone, Ronan Keating, the Bee Gees, and S Club 7, among others. S Club 7 is Simon Fuller's first management project since the Spice Girls and "an absolute priority for Universal internationally," says Coyle. Interscope has picked up the TV-series-driven project for America.

"We are delighted to have a host of new affiliates that we're dealing with," adds Coyle of the Universal/PolyGram merger. "We have new relationships with companies in the U.S., and I see that as a plus. There isn't any baggage."

Veteran artists may often benefit from working with new companies or new executives. Cher proved that after signing with Warner U.K., which first broke "Believe" in 1998 in Britain, setting the stage for her global comeback. Now Warner is having success across Europe with veteran dance-master William Orbit. The Pet Shop Boys, although released via Sire Records in the U.S., are internationally marketed through EMI U.K. and saw strong support in Japan, among other markets, in the past year. Other international veterans who have signed with EMI in the U.K. are Tina Turner and Kylie Minogue. Richard Ashcroft, leader of the Verve, will release his first solo album on Virgin. The same adult fans drawn to these veteran artists are likely to embrace two new Virgin signings, Hobotalk and Birth.

TOOLS 'N' TEXAS
The veteran Scottish band Texas revived its fortunes in the late '90s first with a new focus on fetching frontwoman Sharleen Spiteri and then with a European campaign in 1999 through the new Universal companies. After widening the global sales base for its current album, "The Hush," in the first quarter of 2000, Universal plans a greatest-hits album later this year. Similarly, the Bee Gees gained an international push from Universal in 1999 through continued promotion of their 1998 album, "One Night Only." Specifically, Universal obtained rights to HBO's concert special of the same name and other specials to gain additional broadcast exposure for the band in Europe, South Africa, Latin America and Asia. "Increasingly, you have to look at ways that are non-typical to get exposure," says Universal's Coyle. "The more tools you have like that, the better."

Even if the days of the British Invasion seem like ancient history, the market's traditional strength as a source of rock groups with international appeal continues. In the past year, expatriates Bush, who were spurned in London and found their deal with Trauma/Interscope in L.A., had one of the top U.S. singles of the year by a U.K. act with "The Chemicals Between US." (Cross-border record deals work in reverse as well; America's Metallica signed for the world through PolyGram U.K., now Universal, recognizing Britain's deep appreciation for hard rock and PolyGram's international marketing strength). Pulp, a band often identified with the Britpop newcomers of the mid '90s, have a new Universal album due later this year.

BMG's Arista U.K. label opened the year with Death In Vegas' hit single "Aisha," featuring Iggy Pop. With acts such as DIV, Spiritualized, Beth Orton and newcomers Animal House and Bleachin, Arista U.K. has a rock/alternative roster that is "second to none," says Ian Dickson, VP of international for BMG U.K. and Ireland. "We've structured our international department to be absolutely focused on these [rock and alternative] artists," he explains.

At EMI, metal veterans Iron Maiden remain a priority, as is Supergrass, which toured extensively in Europe to support its third album. EMI has a new Radiohead set

Continued on page 70

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MasterCard

Continued from page 68

planned for later this year. "What's exciting from a business point of view about Radiohead," says EMI's Mike Allen, "is that they've proven their ability without compromising an inch."

YOUTH WILL BE SERVED

Among the young bands on its roster, Virgin has given priority international attention to Gomez, Skunk Anansie, Unbelievable Truth, Day One and Placebo, among others. And each requires more specific market-by-market campaigns than in the past. "Ten years ago, you could have said the rest of the world will take care of itself and we're going to America," says Lorraine Barry, the U.K.-based director of international marketing for the Virgin Music Group. "Now, we must find our niches and exploit them."

Sony Music is exploring the Bangles-style niche of female powerpop with Thunderbugs and the tough-girl stance of Hepburn. EMI's 21st Century Girls enter the "girl band" stakes as well.

At WEA, the male trio Point Break are getting support from the creative team behind Cher's comeback. "This first quarter is all about breaking new acts," says Hassan Choudhury, director of international marketing at Warner Music U.K. One notable region showing early interest in Point Break is Asia, where Warner Music executives "are interested in breaking repertoire independently of the U.S. and Europe," says Choudhury. Meanwhile, Warner's Welsh wonders Catatonia won raves with an L.A. showcase in January to set up its forthcoming Atlantic album.

Richard Branson's young V2 label has gained its international profile initially through such acts as Mercury Rev, Heather Nova, Underworld and Stereophonics. "The Stereophonics have been very good for us in England and abroad," says Jeremy Pearce at V2. "They'll go on working America this year."

Mushroom Records U.K. has two international rock priorities, reports managing director Korda Marshall. Muse is

Continued on page 72

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Hits By Brits

In 1999, U.K. Artists Struggled Up U.S. Charts

*The past year was a tough one for British artists on the Billboard charts. But the following recap of the top titles by British acts (or acts signed to U.K. labels) during the 1999 chart year shows the progress of such newcomers as B*Witched, Fatboy Slim, Five and Robbie Williams. It also illustrates the enduring appeal of British veterans like Phil Collins and Elton John. Several British success stories also appeared off The Billboard 200 album chart and the Hot 100 singles chart in our genre charts—most notably the commanding classical debut of Charlotte Church. For the first time, Billboard offers a snapshot of the top-selling British acts on six different year-end charts. Analysis was done by Keith Caulfield with assistance from Billboard chart managers.*

TOP SINGLES BY U.K. ACTS IN THE U.S.

1. "C'est La Vie," B*Witched (Epic)
2. "You'll Be In My Heart," Phil Collins (Walt Disney/Hollywood)
3. "Praise You," Fatboy Slim (Skint/Virgin)
4. "Goodbye," Spice Girls (Virgin)
5. "Written In The Stars," Elton John & LeAnn Rimes (Curb/IDJMG)
6. "The Chemicals Between Us," Bush (Trauma)
7. "It's The Things You Do," Five (Arista)
8. "Rollercoaster," B*Witched (Epic)
9. "Millennium," Robbie Williams (Capitol)
10. "The Rockafeller Skank," Fatboy Slim (Skint/Virgin)



B*Witched

TOP ALBUMS BY U.K. ACTS IN THE U.S.

1. "B*Witched," B*Witched (Epic)
2. "You've Come A Long Way, Baby," Fatboy Slim (Skint/Astralwerks)
3. "...Hits," Phil Collins (Face Value/AG)
4. "Voice Of An Angel," Charlotte Church (Sony Classical)
5. "Five," Five (Arista)
6. "Ladies & Gentlemen: The Best Of George Michael," George Michael (Epic)
7. "Spiceworld," Spice Girls (Virgin)
8. "All Saints," All Saints (Virgin)
9. "Euphoria," Def Leppard (Mercury/IDJMG)
10. "Brand New Day," Sting

TOP HEATSEEKERS ALBUMS BY U.K. ACTS IN THE U.S.

1. "How To Operate With A Blown Mind," Lo Fidelity Allstars (Skint/CRG)
2. "Five," Five (Arista)
3. "Central Reservation," Beth Orton (Heavenly/Arista)
4. "You've Come A Long Way, Baby," Fatboy Slim (Skint/Astralwerks)
5. "Comin' Atchal," Cleopatra (Maverick/Warner Bros.)
6. "Where We Belong," Boyzone (Ravenous/IDJMG)
7. "We Rock Hard," Freestylers (Freskanova/Mammoth)
8. "No Angel," Dido (Arista)
9. "Honey To The B," Billie (Innocent/Virgin)
10. "Without You I'm Nothing," Placebo (Hut/Virgin)

TOP DANCE/MAXI-SINGLES BY U.K. ACTS IN THE U.S.

1. "Praise You," Fatboy Slim (Skint/Caroline)
2. "The Rockafeller Skank," Fatboy Slim (Skint/Caroline)
3. "Skin," Charlotte (Nervous)
4. "Tainted Love," Soft Cell vs. Club 69 (Twisted/MCA)
5. "C'est La Vie," B*Witched (Epic)
6. "Only When I Lose Myself," Depeche Mode (Mute/Warner Bros.)
7. "Would You...?," Touch And Go (Oval/V2)
8. "Hey Boy Hey Girl," The Chemical Brothers (Freestyle Dust/Virgin)
9. "Windowlicker," Aphex Twin (Warp/Sire)
10. "Situation/Don't Go (1999 Mixes)," Yaz (Kinetic/Warner Bros.)

TOP MODERN ROCK TRACKS BY U.K. ACTS IN THE U.S.

1. "Praise You," Fatboy Slim (Skint/Virgin)
2. "Battle Flag," Lo Fidelity Allstars Featuring Pigeonhed (Skint/Columbia)
3. "The Chemicals Between Us," Bush (Trauma)
4. "Head," Tin Star (V2)
5. "Pure Morning," Placebo (Hut/Virgin)

TOP CONTEMPORARY JAZZ ALBUMS BY U.K. ACTS IN THE U.S.

1. "The Jazzmasters III," Paul Hardcastle (Trippin 'N' Rhythm/V2)
2. "From Manhattan To Staten," Down To The Bone (Internal Bass)
3. "No Time Like The Future," Incognito (Talkin' Loud/VG)
4. "The Urban Grooves—Album II," Down To The Bone (Internal Bass)
5. "4 Corners," Inner Shade (N-Coded/Warlock) ■

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albums label

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Virgin

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booked to tour the U.S. this spring with the Red Hot Chili Peppers and Foo Fighters, while the guitar-fired My Vitriol is "a fantastic new band," says Marshall. He notes that since News Ltd. purchased Mushroom in 1998, the company has been "investing heavily" in new talent.

OASIS RETURNS

Among the bands that led the Britpop movement of the mid '90s, most signed in the U.K. to independent labels for credibility. Most of those indies then cut deals with majors for worldwide marketing clout. Sony Independent Network Europe now represents U.K. indie labels including Nude, Skint, Independiente and Creation (whose founder Alan McGee recently announced plans to fold the company). SINE senior VP Mark Chung notes that 1999 saw the Lo Fidelity Allstars gain a foothold in America, Fatboy Slim become a favorite on Billboard's Modern Rock Tracks and Hot Dance Tracks charts, and Travis achieve notable sales in Europe. But certainly the top priority for SINE this year is the return of Oasis, with its album, "Standing On The Shoulder Of Giants," released in late February.

Arguably the best of the Britpop brigade which caused so much excitement in Britain in the mid-'90s, Oasis saw worldwide sales of 12.4 million for its sophomore album, "(What's The Story) Morning Glory." When the band's third album, "Be Here Now," failed to top that figure, some naysayers curiously labeled it a failure. If that's the case, quips Chung, "it's the only 7-million-selling 'failure' that I've been involved with." SINE reports that international markets, including America, will see extensive touring by Oasis in the months ahead to support "Standing On The Shoulder Of Giants."

If British bands often draw upon the country's rich music history, British pop acts are all about the fave rave, right here, right now. Since the Spice Girls on Virgin Records took the world by storm in 1996, the flow of pure pop from Britain hasn't stopped. Among Virgin's priorities this year is the first solo album by Spice Girl Melanie C. Atomic Kitten, Virgin's latest entry into the pop race, scored a top-10 hit with their debut single, "Right Now," setting up the release of its debut album first in Japan and then worldwide.

Japan continues to be a launching point for international pop acts (although the strength of its homegrown artists has made the market more competitive of late). The pop group A1 on Sony U.K., after scoring three top-10 hits and a top-20 debut album at home, was set this month for a three-week promo blitz of all 47 prefectures of Japan.

GUIDING HANDS

Another Level, Westlife, Five and Mero each are pop priorities for the BMG U.K. labels in 2000. "BMG U.K. has made a name for itself as a Route One pop label," notes Ian Dickson at BMG. "It's looking at every campaign and knowing you have an 18-month cycle. We have the route map for these acts to achieve 2- and 3-million-selling albums." BMG's newest pop entries include Made In London and Girl Thing, which have been working with BMG A&R consultant Simon Cowell (Five, Westlife).



Universal priority: S Club 7



Spring thing: Shola Ama

Warner U.K.'s Cleopatra will be "comin' atcha" again this year with a new album due midyear. Warner's Choudhury notes that producers who have contributed to the project include Jimmy Jam & Terry Lewis, Dallas Austin and Cutfather & Joe. Other Warner priorities include Shola Ama, set for a U.S. release in late spring, dancehall DJ Glamma Kid and TV-personality-turned-pop-star Richie Blackwood.

V2, which has largely focused on developing bands, is moving further into the pop fray this year with the girl trio Madasun, vocalist Billy Crawford and Eskobar, the first of five pop-targeted artists on tap for a push in 2000.

Mushroom U.K. flew a crew of journalists to Sydney in January for a showcase by Australian act Sister To Sister, now a U.K. and European priority with upcoming tours supporting Five and Steps.

Yesterday's pop groups are spinning off today's pop solo stars. Spice Girl Geri Halliwell staged a worldwide promo trip in 1999 for her EMI solo debut and worked throughout Europe during the latter half of the year. Robbie Williams toured extensively in the U.S. behind his album "The Ego Has Landed." Says EMI's Mike Allen, "This entire company knows and understands what we have with Robbie is a genuine globe-straddling star."

Similarly, while Universal's Boyzone has achieved growing international success, most notably during 1999 in Australia, frontman Ronan Keating is developing his own solo career. In Keating, says Universal's Coyle, "we have an artist who is going to be a major international superstar. This year, we will be looking at making inroads worldwide." Universal's Gabrielle began the year with a No. 1 U.K. hit, "Rise," to set up the single's international release in late February and her new album of the same name, released this month. "We're going to chase a hit," says Coyle.

The global pop boom ignited in Britain—first with Take That and East 17 in the early '90s and later with the Spice Girls—well before it exploded in the U.S. and other international markets. The inevitable question is, can it last?

Many British executives believe it will. One reason is that this pop cycle seems fundamentally different than others that preceded it. It is fueled, initially, by a pre-teen audience that is far more style-and music-conscious than any other in history. In fact, observers agree, record companies in Britain and elsewhere are selling to a fan base that simply never existed for music previously.

"When it comes to pure pop, the demographic is extremely young," agrees Coyle. "You only have to go to concerts by some of these artists to see that theory born out, to see 7- and 8-year-olds screaming."

"That 'under-10' market is pretty powerful," says Yates at Sony. "They're very style-conscious at a very young age. You've got to be careful to move [artists] to the next level—and keep the audience."

That is now happening as record companies develop the solo careers of Melanie C; Robbie Williams, formerly of Take That; Geri Halliwell; and Boyzone frontman Ronan Keating. "I think people tend to classify all the pop stuff too closely together," says Lorraine Barry at Virgin. "Let the cream rise to the top."

"I don't think we're quite at the saturation point yet," agrees Coyle. "A hit is a hit is a hit." ■





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BRIT STRONGHOLDS

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were incredibly successful, according to a V2 Records Japan A&R staffer. "They don't attract the typical U.K. rock fans," she notes. "The Stereophonics' Japanese fans are a lot younger than fans of other British acts. Maybe it's because their music isn't typical Brit-rock. It's got simple melodies, with a strong drive. It's the kind of stuff that appeals to fans of American rock." ***—STEVE McCLURE***

MADRID—Spain has been like a second home to the Scottish band Texas for more than a decade, perhaps offering the sun and heat lacking in the band's otherwise beloved Glasgow. In turn, Spanish fans have always treated Texas almost as another local band, aware that the group has made Spain a priority market since the late 1980s and been accessible when in the country. The success of "The Hush," with double-platinum (200,000) sales during a 30-week residence in the charts between May and December, was just the continuation of a long-standing friendship between Spain and Sharleen Spiteri's group, which is still remembered making the rounds of Madrid's nightclubs one evening in 1987 during a particularly successful promotional visit. True to form, Spiteri was in Spain in April on the day the single "In Our Lifetime" was released across Europe. Spanish media and radio soon made that single No. 1, and it was an instant club success. While the group's previous album, "White On Blonde," was to some extent a relaunch of Texas after a relative slump in their fortunes in many territories, in Spain it was simply a continuation of their close relationship to their Spanish fans. It sold in excess of 200,000 units. "The fact that Texas's popularity in Spain has been constant over the years, and that Sharleen and the boys ensure that Spain is one of their priorities, makes it that much easier for us," says Ana Hernández, head of U.K. and European product marketing at Universal Mercury Spain. In late fall, Texas played three special concerts in Madrid, Barcelona and San Sebastian to a total of 35,000 people, alongside the Pretenders and local pop heroes La Oreja de Van Gogh. "It was further confirmation of their solid fan base in Spain, which is likely to last for some time yet," says Hernández.

—HOWELL LLEWELLYN



Way up Down Under: Five

MELBOURNE—The current success in Australia of "Invincible," the second album from the BMG teen boy group Five, is the latest stage in a campaign for the group Down Under that began nearly two years ago. In June 1998, when three BMG Australia executives—managing director Tim Prescott, director of international marketing director Ed St. John and international label manager Cate Smith—saw the first three videos from Five, they put themselves on the line. BMG Australia decided to fund a promo tour for the group four weeks later and to promote its single "When The Lights Go Out." The nationwide reach of the Austereo radio network, a number of TV-video shows, and glossy teen magazines helped make that happen. By the time Five arrived for TV and retail appearances, the single was on its way to No. 2 on the Australian Record Industry Association chart and platinum status with sales of 75,000 units. The group's eponymously titled album, also out July 1998, sold 250,000 units, peaked at No 8 and yielded three more top-10 platinum singles. "We got excited because we could sense a lot of energy and pre-planning had gone into the act, the videos knocked us out, and their management team, Bob and Chris Herbert, had a good track record with Bros and Spice Girls," says Prescott. "Each of the band members had individual personalities, too, which was important. To their credit, RCA in the U.K. allowed us to have the band." Australians also like their "larrikins," local slang for bad boys. It's no surprise that Five counts this market as its strongest for per-capita album sales. With the act back for a promotional visit in February and a concert tour to follow, BMG expects album sales to top 350,000 units. ***—CHRISTIE ELIEZER***

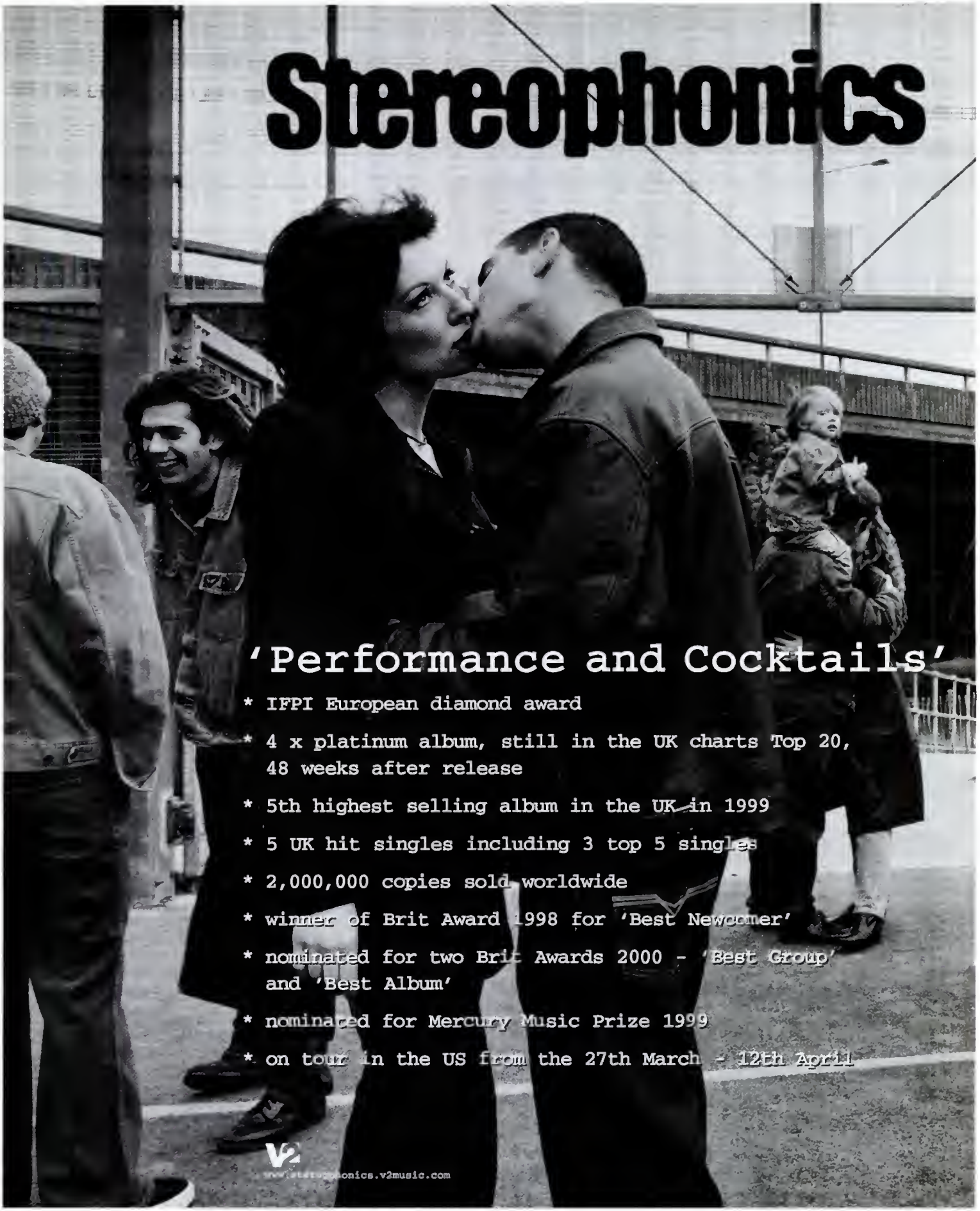
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Update

VICTOIRES RETURN IN STYLE

(Continued from page 62)

Segara (Orlando/EastWest).

The Victoires ceremony will be broadcast live on public TV channel France 2 from the Zenith venue in Paris, a switch from the Olympia, which had been used the previous two years. Last year, the show attracted an estimated 6 million viewers, according to ratings institute Mediametrie.

According to Della Rossa, moving to the Zenith—a bigger venue—should give "more flexibility in terms of production and a better rhythm" to the three-hour show. "We are building a music show centered on the awards, with a series of musical performances," he says.

However, Della Rossa admits that only six months ago, the prospect of announcing a list of nominees for the Victoires de la Musique sounded like an impossible task.

Embroiled in a conflict between different trade bodies representing labels and artists, the Victoires were brought to a standstill when major labels' body SNEP, followed by indie labels organization UPFI, decided to quit the organizing committee (Billboard, July 23, 1999).

Only mediation by the government's Ministry of Culture convinced the various players to regroup and leave their disagreement at the door. "It's been a difficult year," concedes Della Rossa. "But we survived the crisis, and in a way, the fact that we've been able to get our head out of the water is proof of the maturity of the organization and its members. Our near-death situation has created an awareness as to how far we could get. I think everyone now has understood that the show was beneficial to the artists and to the industry as a whole and that it shouldn't be used as a platform for conflicts within the music community."

VICTOIRES DE LA MUSIQUE: KEY CATEGORIES

Male artist: Francis Cabrel (Chandelle/Columbia), Johnny Hallyday (Mercury), M (Delabel), Pascal Obispo (Epic), Alain Souchon (Virgin).

Female artist: Natacha Atlas (Mantra/Labels/Virgin), Mylène Farmer (Polydor), Patricia Kaas (Columbia), Véronique Sanson (WEA), Hélène Segara (Orlando/EastWest).

Band: Manau (Polydor), Matmatah (La Ouache/Trema), Supreme NTM (Epic), Tryo (Yelen/Columbia), Zebda (Barclay).

Newcomer: Tina Arena (Columbia), 113 (Small), Laam (Odeon/EMI), Lynda Lemay (WEA), Paris Combo (Boucherie/Polydor), Pink Martini (Heinz Records/Naïve).

Pop/rock/variety album: Alain Souchon, "Au Ras Des Paquerettes" (Virgin); Francis Cabrel, "Hors Saison" (Chandelle/Columbia); M, "Je Dis Aime" (Delabel); Thomas Fersen, "Quatre" (Tot Ou Tard/WEA); Johnny Hallyday, "Sang Pour Sang" (Mercury).

New trends album: Mr Oizo, "Analog Words Attack" (F. Communication); Cassius, "Cassius 99" (Virgin); Kojak, "Crime In The City" (Barclay); Les Negresses Vertes, "Trabendo" (Delabel); Alex Gopher "You My Baby & I" (V2).

Rap/reggae/groove album: Alliance Ethnik, "Fat Come Back" (Delabel); Saian Supa Crew, "K.L.R." (113/Les Princes De La Ville); Doc Gyneco, "Liaisons Dangereuses" (Virgin); Sinsemilla, "Résistances" (Double T).

U.K INDUSTRY VET BATES GOES INDIE

(Continued from page 62)

sometimes precedes him. "I've spent the last two years walking around apologizing whenever I bumped into somebody," he says. "Sometimes I was unpleasant, sometimes things got blown out of proportion. I know I've done a lot of wrong things, and I don't swagger anymore."

Discussions with BMG began more than a year ago. Bates says he and BMG U.K. and Ireland chairman/executive VP of BMG Central Europe Richard Griffiths had a meeting at the beginning of 1999. "He laid out what he was going to do with BMG, how he'd like me to come on board," says Bates. "I said I wanted to remain independent, but I liked the idea of a well-oiled machine to deal with the rest of the world. It struck me as being a little easier than dealing with different indies in different countries for different artists. [Arista U.K. managing director] Ged Doherty came on board in May '99. We'd worked together a long time ago, and he was really keen to get the whole thing under way."

The deal also allows db to use independent publicity and handle its own artwork. "We're pretty much independent in all manner of things except when we want any help. [Doherty] said, 'You can plug into anything you want.'

"I'm trying to hold on to the spirit of my heroes, like Chris Blackwell, Jack Holzman, or David Geffen when he set up Asylum Records," Bates says. "The first consideration [for artists] is 'Do we like them as people?' Then, 'Do we like their music? Do they want to be successful?' There's no point getting involved with people that don't want to work for it, or the other negative things artists get involved in within minutes of signing the deal and banking the check."

After a period in retail with Virgin, Bates joined Phonogram/Mercury as an A&R scout in the vibrant British musical climate of 1976. Among his "greatest hits" at PolyGram, he counts the development of such acts as the Teardrop Explodes; James; Tears For Fears ("Figuring out we were going to take on America and succeeding," Bates says); Was (Not Was) ("Like having your own soul band"); and Robert Plant ("He came into my office, and I asked if he had any demos. He said, 'No, but I'll sing you the songs' ").

Bates says the achievements of indie figureheads such as Alan McGee at Creation, Andy MacDonald at Independiente, and Martin Mills at Beggars Banquet have shown the way for many majors in recent years, and he illustrates the point with a typically irreverent observation.

"A&R men decided to run around in packs together, which is something I've always spoken against," he says. "Here's a mad thought. Maybe John Kennedy or [Sony Music U.K. chairman/CEO] Paul Burger would be better off taking little flats in the high street, sticking their A&R departments in there, and saying, 'Here's a wodge of money, you get three years. If at the end of that you haven't developed something, it's goodbye.' "

DOWNLOAD SITES HAVE GLOBAL SIGHTS

(Continued from page 62)

and illegal with unlicensed repertoire.

Compared with its digital distribution business, Musicmaker's custom-CD business is profitable in terms of margins per sale, Lieberman discloses. "But we want to move from custom CDs to pay downloads," he adds. "And I am more than happy to introduce [music fans] to free downloads until they're willing to pay."

He believes the solution lies with having access not only to current hits but to repertoire from recent and back catalogs, which accounted for more than one-third of all CD sales in the U.S. last year. "You need depth of repertoire and A-list artists," Lieberman told delegates at the Music Online 2000 conference.

On the other side of the Atlantic, popular U.K. Web portal Crunch, describing itself as an "online record label," is planning a similar international strategy. But analysts insist the site will also need high-profile acts to make the grade globally. Crunch specializes in exclusive digital downloads from local independent record labels.

"But in the next two to three years, the pressure is on them to attract big name artists," says Simon Dyson, head of music research at London-based research group Market Tracking International (MTI).

With shareholders that include EMusic.com, the U.S music download specialist, and AOL Bertelsmann, Crunch plans to localize its music content and format worldwide by the end of 2001. The company has exclusive download distribution deals with more than 500 artists on U.K. independent labels; international repertoire will be supplied by EMusic.

Crunch's original U.K. site alone is to be relaunched in March as part of a 10 million pound ($16.3 million) revamp, said CEO David Phillips at the Music Online 2000 conference. The company's recently opened Los Angeles office is creating Crunch's first overseas operation for the U.S. market, due in April.

Between May and October, Crunch will also roll out in France, Germany, Benelux, Scandinavia, Switzerland, Spain, and Italy. Australia, Japan, and Latin America will be online next year.

International expansion has been prompted by the growing number of overseas visitors to its U.K. site. "One of the things we're seeing is that British electronic dance music and culture is popular abroad. There's a huge untapped market for this outside the U.K.," Phillips tells Billboard. He notes that the demand had been created by the limited range of British dance music titles at even the biggest music stores in the U.S.

Crunch's revenue stream includes advertising and online sales of fashion, accessories, digital playback devices, and computer games targeted at young users. "There's a world youth culture emerging. Fashion brands such as Gap are driving trends internationally," Phillips observes.

Although MTI predicts digital downloads will account for more than 11% of global music sales by 2005, current sales remain minuscule. Dyson notes that as the online market becomes overcrowded, companies such as Musicmaker and Crunch will need to invest heavily in marketing in every local market to ensure their international strategies work.

CALENDAR

MARCH

March 3-5, **New York Music & Internet Expo**, presented by NewMediaMusic.com, New Yorker Hotel, New York. 212-965-1222.

March 6-8, **DJ Expo West**, presented by DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

March 14, **International Radio And Television Society Foundation Gold Medal Award Dinner**, Waldorf-Astoria, New York. 212-867-6650, ext. 302.

March 15, **Music In Advertising**, presented by the Assn. of Independent Music Publishers, Dillion's, New York. 212-758-6157.

APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-1100, ext. 110.

April 10, **Celebrity Golf Classic**, presented by Project A.L.S., Riviera Country Club, New York. 800-603-0270.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, SwissÔtel, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by The Source, Loews Santa Monica Beach Resort, Santa Monica, Calif. 212-253-3714.

MAY

May 11-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

JUNE

June 7-9, **Billboard/BET On Jazz Conference And Awards**, JW Marriott, Washington, D.C. 212-536-5002.

JULY

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 212-536-5002.

LIFELINES

BIRTHS

Boy, Nicholas, to **Ron and Josie Spaulding**, Feb. 8 in Minneapolis. Father is VP of sales at Priority Records.

MARRIAGES

Terry Melcher to **Therese Kriste**, Jan. 22 in Carmel, Calif. Groom is a record producer, songwriter, and personal manager.

DEATHS

Chris Lane, 71, of cancer, Feb. 14 in Lake Balboa, Calif. Lane wrote and produced the syndicated radio program "Christmas In The Country." He was a radio broadcaster for stations in Des Moines, Iowa; Portland, Ore.; Seattle; San Francisco; Milwaukee; Chicago; and St. Louis. He most recently worked at CBS/KNX Radio in Los Angeles. Lane is survived by his wife, two daughters, and three grandchildren. Services were held Feb. 18 in Encino, Calif.

NEWTON

(Continued from page 58)

Newton has worked with and promoted material for a wide variety of artists and songwriters, including Quincy Jones, Frank Musker, Mike Rutherford, Phil Collins, Richard Darbyshire, Nik Kershaw, and Chris Neil.

A recent example of his networking and mixing and matching resulted in Charlie Dore and Terry Britten collaborating on a song that is the title track of the Tina Turner album "Twenty Four Seven." His three favorite successes with which he has been associated are "The Living Years" by Mike & the Mechanics, written by Rutherford; "Too Much Love Will Kill You" by Queen, written by Musker; and "The One And Only" by Chesney, written by Kershaw.

"There's no shortcut, and nobody's ever said it would be easy," says Newton. "I enjoy working with people where there's mutual respect on both a personal and professional level. The music business never changes in one essential. It all revolves around one thing and one thing only—a great song."

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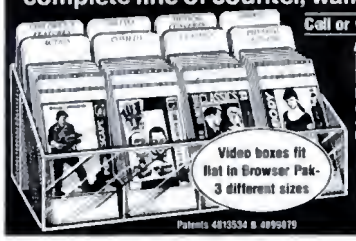
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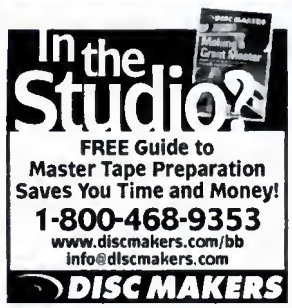
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TOSHIBA-EMI/WARNER MATCH

(Continued from page 63)

ceeds.

At WMJ, domestic product accounts for 52% of total sales, and it is now starting to improve its traditionally weak performance in this segment. Among the acts to benefit are Ryoko Hirosue and Sugar Soul, while Ryuichi Sakamoto's 1999 album "BTTB" sold 1.5 million copies. WMJ suggests these are the first payoffs from Inagaki's rebuilding efforts, especially in Japanese repertoire. Among the firm's international-product hits: Eric Clapton's "Clapton Chronicles—The Best Of Eric Clapton," with domestic sales of 1.7 million.

Toshiba-EMI dates back to 1960, when it was established as Toshiba Musical Industries Co., a 50/50 joint venture between Toshiba Corp. and EMI. In 1973, it was renamed Toshiba-EMI Ltd., and in 1994, EMI raised its stake to 55%.

Toshiba's equity makes a Toshiba-EMI/WMJ union tricky, especially since Toshiba appears to be in no hurry to sell (Billboard, Jan. 29). "If I were in Toshiba's position, I would want to get together with these media giants and suggest a three-party merger," says Tokyo-based entertainment lawyer Atsushi Naito.

> ***'If I were in Toshiba's position, I would want to get together with these media giants and suggest a three-party merger'***
>
> **– ATSUSHI NAITO –**

Domestic product now makes up 65% of Toshiba-EMI's sales. Overall, its operations are divided into EMI, Virgin, and strategic marketing units. Label sources say there really hasn't been enough time for the EMI and Virgin divisions to develop strong individual identities. At WMJ, by contrast, the roots of the Warner Music Japan and eastwest arms date back to the era when WEA Japan and eastwest predecessor MMG operated as completely separate companies.

The estimated 21% chart share that results from the merger would make the new entity Japan's biggest record company, outsizing Sony Music by at least a couple of points, according to statistics from trade magazine Oricon. The Japanese government's Fair Trade Commission (FTC) says it does not release information concerning applications for mergers or takeovers, but Billboard has learned that the FTC has received an application for approval of this union.

One artist manager, whose client is signed to one of the two labels, thinks Toshiba-EMI and WMJ will remain separate entities under a common administrative umbrella. "This would be a more Japanese way of doing things," he says, implying that such a scenario would obviate the need for a messy staff purge.

Besides Saito and Inagaki, the labels' CFOs, Makoto Shioya (Toshiba-EMI) and Masahiro Wakabayashi (WMJ), are also likely to become key point men as the deal progresses.

In Japan, the American and British firms' music publishing operations are handled through administration deals with local publishers. Warner/Chappell Music is entrusted to Nichion, part of the Tokyo Broadcasting System media group, while EMI's assets are administered by Fujipacific Music, part of Fujisankei Communications.

One publishing source says the merger will likely result in consolidation of those publishing operations, either under a new administration deal with a single Japanese publisher or as a new free-standing entity.

The merger will have little effect in terms of brand awareness among Japanese consumers and artists, says Michael Leichsenring, an analyst at Towa Securities, noting that only Sony and Avex enjoy that kind of recognition. "The overall impact [of the merger] is not going to be that significant," he says.

However, HMV Japan President Paul Dezelsky does not discount the possibility of shock waves. "My only fear is that there could be a knock-on morale problem in the industry concerning the possibility of further downsizing," he says. But Dezelsky does not expect the union to affect the good relations the retailer enjoys with both labels.

Because independent labels—which include large-scale operations like Avex and Toy's Factory, mid-sized imprints, and a host of small enterprises—already play such an important role in the Japanese market, the merger is not expected to have as big an effect on this sector as elsewhere.

Both Toshiba-EMI and WMJ have been trimming work forces as the music market stagnates against the background of Japan's lingering recession. Warner currently has 295 employees, while Toshiba-EMI's payroll is estimated to be between 800 and 900 (the label will not say exactly how many).

Right now, it's business as usual. The decision by Ken Berry and Warner Music Group chairman/CEO Roger Ames to postpone a recently planned trip to Asia leaves things just as they were when the merger was first announced in January. "Everyone's waiting, not talking to each other, and not pretending we're already on the same team," says an executive at one of the two labels. "The deal's not done yet."

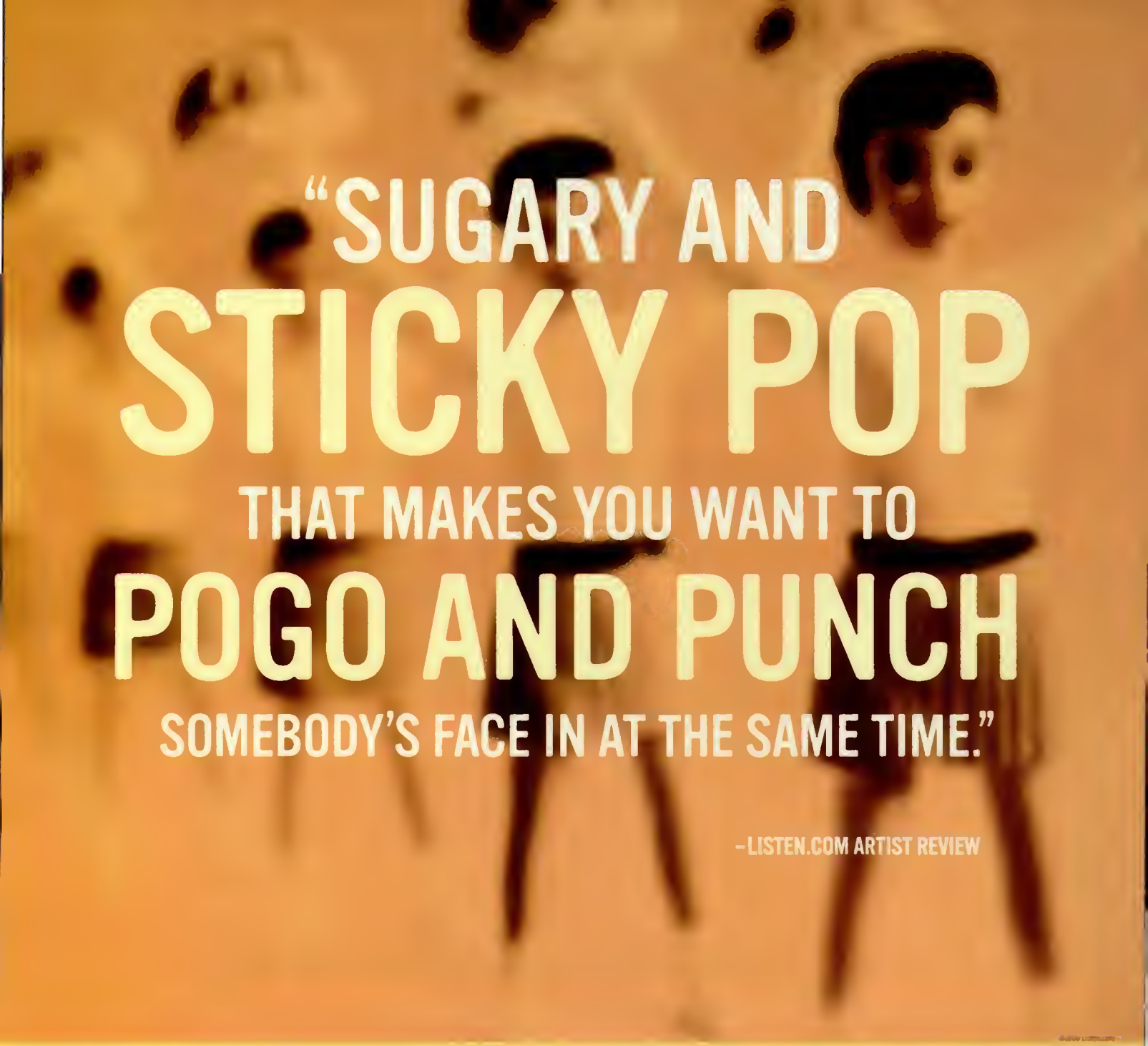
To comment on this story or other aspects of the Warner/EMI merger, E-mail Steve McClure at novalis@twics.com.

NARM 2000

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Business Is Good

Retailers Focus On Existing Outlets, Buyback Stocks

BY ED CHRISTMAN

As music merchants were readying themselves for the National Assn. of Recording Merchandisers (NARM) annual convention, the sector continues to operate well despite what some term a "misguided" public perception that the Internet will soon cannibalize their business.

Eric Weisman, president of Coral Springs, Fla.-based Alliance Entertainment Corp., notes, "Obviously, there is a major disconnect between public-marketplace valuation and the performance of the [music-retail specialty] business."

Indeed, at press time, the stocks of the four publicly traded music chains, as well as Handleman Co., were all trading at depressed prices, even though four out of five of them were having profitable years and three of them had announced stock-buyback programs.

Merchants say, however, that fears they will lose their customers to online merchants are misplaced. A much bigger worry for music merchants is that the Internet will allow their suppliers to compete with them for business. In fact, in late January, that worry was so large that NARM filed suit against Sony Music Entertainment, charging that the major's use of hyperlinks in enhanced CDs, which direct consumers to retail sites owned or controlled by the company, amounts to unfair competition. In response, Sony pulled out from participating in this year's NARM convention.

Because of worries about their suppliers competing against them, many merchants are trying to diversify their product offering so that they are not so dependent on music sales. (See accompanying story.)

In the meantime, most music merchants have displayed a healthy respect for the Internet, as many of them have opened their own online sites over the past year and are promoting a "click and brick" strategy. As for their brick-and-mortar strategy, most merchants say they are slowing down new-store openings to focus on improving sales in existing outlets, either through merchandising innovations or store renovations.

Jim Urie, president of Universal Music & Video Distribution, says, "By any measure, brick-and-mortar is healthy. Store growth is good; it is the right combination of cautious and aggressive. Likewise, the retailers are strong financially. Overlooked, but as important as either, the management teams running the retail companies are the best they've been in my time in the industry."

Pete Jones, president of BMG Distribution, and Richard Cottrell, president of EMI Music Distribution, agree with Urie about the health of the retail sector. Music-specialty merchants "have had a good year, and those that are moving away from being just brick-and-mortar to being click-and-mortar are the ones that are most likely to thrive in the new environment," adds Jones. For his part, Cottrell notes that the "market is very strong," and music merchants "look very healthy."



Jim Urie, Universal Music & Video Distribution

THE BUYBACK BUSINESS

The Musicland Group, which runs 1,350 stores, just finished its strongest year in history, with income of $58.4 million, on sales of $1.9 billion. Even more interesting, the company's earnings before interest, taxes, depreciation and amortization was $147.3 million, up from the $124.3 million in EBITDA the year before. That means that, in the two years since its dance with bankruptcy in 1996–97, the Minneapolis-based chain has generated $270.6 million in EBITDA. Wall Street, however, hasn't recognized the chain's performance and instead is focusing on the Internet threat as the chain's stock closed at $6.88 on Feb. 7, slightly above its 52-week low of $6.25.

Executives of the Musicland Group were unavailable to comment. But, like other music retailers, the company is responding to Wall Street's disinterest by buying back its stock. So far, it has bought back 2 million of the 3 million shares authorized by its board of directors last September; in early February, the board authorized the chain to buy back another million.

Trans World Entertainment Corp. is also expected to finish with a decent year, after experiencing difficulty absorbing the 500 Camelot stores it acquired earlier in the year. In the first nine months of its fiscal year, the company has reported a net income of $824,000 on sales of $840.3 million. But the fourth quarter is traditionally when music chains make most of their money, and Trans World hasn't announced its earnings yet.

Meanwhile, like Musicland, Trans World's stock is trading at $9.625, up slightly from its 52-week low of $9. In January, the company announced a 5-million-share buyback program, and, on top of that, the company's CEO, Bob Higgins, has been buying back shares as well.

In the coming year, Higgins says that the 1,000-unit, Albany, N.Y.-based chain will slow store growth, probably opening about 50 to 75 stores, but with closings, netting out at 20 to 25 additional stores. "Anything we do in regard to retail-store growth is not a decision that would relate to what's happening on the Internet," says Higgins. "It's just that we are in a growth mode. Every third or fourth year, we take a breather to build the sales in our existing store base, and this year will be one of those years."

As for the Internet, Higgins notes that the majors are too busy looking at the Internet as a way to cut out retail. "But it will be a number of years—maybe many, maybe never—before the labels will have the ability to break an artist through the Internet without retail in-store playing, merchandising and suggestive selling," he says. "If they were to approach [the Internet] properly, it could really expand [the industry's] business."



Bob Higgins, Trans World Entertainment Corp.

In the meantime, Higgins thinks that the music-retail sector will continue to consolidate, and, "because of our financial strength and our experience at consolidating companies within us, we are in the best position."

Like Higgins, Bill Teitelbaum, chairman and CEO of Carnegie, Pa.-based National Record Mart, says he too is buying back shares of his company's stock, although, unlike Trans World, the board hasn't instituted a program for the chain to do so. So far, Teitelbaum says he has bought back 70,000 shares and plans to buy back more.

But, unlike other publicly traded music chains, National Record Mart is losing money so far in its fiscal year, posting $3.3 million in red ink on sales of $61 million. The company's stock closed Feb. 7 at $3.813, well above its 52-week low of $2.63. NRM will spend this year improving its performance in existing stores, particularly in the 30 stores it bought or acquired during 1999, says Teitelbaum.

In Amarillo, Texas, John Marmaduke, president of the 130-unit Hastings Entertainment chain, says he is in the same frame of mind, as the company has reduced its store-opening rate for the coming year and, instead, has put its remodeling programming "at an accelerated pace." Like that of other merchants, the Hastings stock has been struggling, with share price closing Feb. 7 at $3.81, slightly up from its 52-week low of $3.53. For the first nine months of its fiscal year, the company posted net income of $1.5 million on sales of $303.9 million. Hastings is alone among publicly traded music merchandisers in that neither the company nor its main owner are buying back shares.

The last U.S. publicly traded music merchandiser, the Handleman Co., has so far acquired shares worth $49 million as part of a buyback program begun in June 1998 and renewed last December by the rack-jobbers' board of directors.

RENOVATION VS. EXPANSION

In the private sector, the Disc Jockey chain will continue to focus on renovations and enlargements, reports Terry Woodward, president of the 117-unit, Owensboro, Ky.-based chain. "This year, we will do

(Continued on page 110)

NARM Panels To Take Close Look At Consumer Habits

CONSUMER research will be in abundant supply at this year's National Assn. of Recording Merchandisers (NARM) convention, scheduled Sunday-Thursday (27-2) in San Antonio.

Although there is no session on research per se, NARM has scheduled three presentations on consumer buying behavior that will be part of different panel discussions.

On Monday (28), there is a session on Latin music at which **Ricardo Dopico**, director of Latin music for the Recording Industry Assn. of America, will present the results of a study of U.S. Hispanic music consumers conducted by Miami-based Market Segment Group. For this report, the researchers polled more than 900 music-buying Hispanics aged 14-54 in seven major metropolitan markets (Billboard, Dec. 11, 1999).

The report says 63% of those surveyed named Spanish music as their favorite radio format.

On Tuesday (29), NARM is sponsoring a three-hour session on the Internet, during which **Ken Cassar**, a researcher with Jupiter Communications, will unveil some studies on the online music market.

Cassar will share data on consumers' attitudes about online customer service, payment alternatives for young music buyers on Web sites, and building online brands.

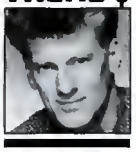
He will also unveil results of a new study on "how physical stores can remain competitive in online retail," according to **Jim Donio**, VP of communications and events for NARM.

Other subjects Cassar will cover include digital downloads, custom compilations, kiosks, broadband penetration, and holiday sales figures.

Finally, during the closing session Wednesday (1), **Todd Cunningham**, senior VP of research and planning at MTV, will present some highlights from its Music Trendsetters Study (Billboard, Nov. 13, 1999). This research was the result of in-person interviews with more than 300 people aged 14-30 who are considered "on the edge" of pop culture.

In addition to all this, NARM says it will hand out six months' worth of Soundata research on music buying.

BUYING TRENDS



by Don Jeffrey

IN OTHER research news, Media Metrix has released Web-site traffic results for January. The total number of online visitors in that month was 68.3 million, according to the New York-based researchers.

The most-visited music information sites are listed in the Traffic Ticker charts on page 110. Leading the pack is MP3.com, with 2.3 million unique visitors (which means any individual is counted only once during the period).

The leading overall Web sites in traffic are the portals. No. 1 is Yahoo!, with 43.3 million visitors; No. 2 is Microsoft's MSN.com, with 34.1 million; and No. 3 is AOL.com, with 31.3 million.

The top retail site, at No. 10 overall, is Amazon.com, with 14.7 million visitors. Music seller CDnow is No. 43 with 4.6 million visitors. The top entertainment site is Walt Disney's Go.com, No. 6 overall, with 20.3 million visitors.

Real.com, which streams music and video, is No. 16 with 11.5 million visitors.

Viva La Musica Latina

Música En Español Is A Growing Part Of Industry And NARM's Agenda

BY JOHN LANNERT

"It's going to be a Latin NARM," declares George Zamora, president of WEA Latina, in reference to this year's NARM convention. Well, maybe not totally Latin. However, when NARM convenes for its 42nd installment on Sunday (27), there will be a decidedly Latino vibe in the air.

Apart from the fact that the venerable convention is taking place in San Antonio, Texas, the epicenter of Tejano music, there will be other events that indicate NARM organizers are taking serious note of the growing música en español market.

At this year's NARM, there will be more Hispanic artists performing than ever before. An unprecedented four Latino acts are scheduled to play, including WEA Latina's fast-rising salsa singer Frankie Negrón, who will be the first performer at the confab on Sunday (27).

Other Latino talent booked to play on Tuesday (29) are a trio of popular artists from EMI Latin's roster: A.B. Quintanilla Y Los Kumbia Kings, Bobby Pulido—each of whom are big names in the Tejano market—and Millie, an alluring Puerto Rican songstress who notched two chart-topping singles last year on Hot Latin Tracks.

Another EMI Latin artist, Oscar De La Hoya, is scheduled for a meet-and-greet with NARM conferees on Tuesday. Three songs from the label debut of De La Hoya, famed boxer from Los Angeles, will be previewed during the meet-and-greet.

Complementing the quintet of showcase sets is an industry panel called "The Latin Music Explosion," which will focus on the burgeoning Hispanic music arena.

Holly Rosum, NARM's director of membership and public affairs, says the expanded Latino presence at the convention this year represents the initial steps NARM is taking to respond to the desires of its membership.

SPANISH SHOWCASES

"You obviously start with simple things, and you react to what the membership is telling you they would like to see happen," states Rosum. "So there are showcases, which can make a pretty significant splash in getting the attention of mainstream retailers.

"Certainly, there is an incredible wealth of talent from the Latin music community," continues Rosum. "But when you have a limited amount of time to really attract the attention of mainstream retailers, you sometimes have to go with artists that pack a really big punch."

When asked why he is showcasing Negrón, WEA Latina's Zamora replies, "Frankie will appeal to the NARM members. In addition, the radio market is difficult these days. We have to go through different avenues of promotion, and one of them is definitely retail."

EMI president and CEO José Béhar says the showcase will build profiles for his acts with mainstream retailers. "We want to continue to create awareness," declares Béhar. "This is a process of educating the buyers and customers to the different genres of music that we're involved in. It's just part of a constant development of new artists and new faces.

"And when the next record is delivered to the customers," adds Béhar, "hopefully, they'll be more receptive and they'll lay it out more aggressively. This is what we're hoping to achieve. If we achieve that with one customer, then it was all well worth it."

Likewise, Béhar points out that



Oscar De La Hoya

the convention stop by De La Hoya is designed to better acquaint mainstream retailers with his recent signee. "We want every retailer to meet Oscar," says Béhar. "It'll be part of the beginning of the setup of his album, in spite of the fact that it probably is not going to come out till June. We want them to hear three songs, so, when we go and solicit the customers, they're not going to say 'Wow! This is not Oscar the boxer just making a record.' They're going to be excited, and they're going to welcome our sales reps very optimistically."

ON THE WAY TO THE FORUM

Though NARM is feeling the Latin groove at this year's confab, it was in 1998, recalls Rosum, that the organization started to step up its involvement in the Latin market by making a move to establish a committee called the Latin Music Issue Forum.

Comprised of label executives, distributors and retailers, the Latin Music Issue Forum meets four times a year to discuss industry issues and trends.

"We invited representatives from

(Continued on page 96)

Pam Horovitz Reflects On Retail

Internet Issues At Forefront, As The NARM President Outlines This Year's Plans

BY STEVE TRAIMAN

"Coming off another excellent sales year for music retailers, the big issues going forward are e-commerce and music on the Internet," says Pam Horovitz, NARM president. On the eve of the annual convention, Feb. 27 to March 1 at the Marriott Rivercenter and Riverwalk Hotels in San Antonio, Texas, she anticipates between 2,800 and 3,000 attendees.

"Last year, we felt the first impact of ongoing industry consolidation," she notes. "While we are getting new e-tailer members on a steady basis, the numbers don't make up for the loss in chain mergers. It's also a first-time location, but we know the program content will be a big draw."

Horovitz notes that another reason for a possible decrease in attendance this year may be due to the downsized Trade Show because of limited space and a decision not to use a Hotel/Convention Center venue split, since members don't support this format. Fewer exhibitors translates into fewer booth workers, with customer guests and Trade Show–only visitors numbering more than 150 in the past few years.

As one of this past year's highlights, Horovitz points to the long-awaited introduction of source-tagging for CDs, starting with Sony Music Distribution and WEA. "The bad news is that Sensormatic encountered a tag shortage," she says. "With added equipment and stepped-up production at the supplier, we've been told that this quarter should see enough product for all five major-label groups to tag as much audio and video product as they want."

Another continuing program that saw much progress is the NARM Internet Forum. "With the importance of emerging e-commerce for the 80% of our members with an online presence, the second year for our operating Forum led to our contracting with Jupiter Communications for ongoing research," Horovitz says. "They made an excellent presentation at our fall conference and will provide an update at our half-day Internet seminar at the convention." NARM also just launched "Research Briefs," a quarterly report in print and online that highlights consumer research from Jupiter, RIAA and other sources.

Horovitz also reports making progress on an industrywide campaign in conjunction with RIAA that would be similar in scope to the American Film Institute program with VSDA for the 100 top films of the 20th century. Progress was noted for a retail-certification program similar to the "Retailing 101" education approach used about 20 years ago. Discussions continue with the National Retail Federation and a number of universities, including Middle Tennessee State and the University of Florida.



Pam Horovitz

Looking at program highlights, Horovitz notes the keynote address by Jeff Bezos, founder and CEO of major online music marketer Amazon.com, at the opening business session. "We locked him up long before *Time* magazine named him person of the year," she notes. "His name was high on the list of member requests, and we're anticipating that his remarks will be of interest to all facets of the industry."

SCHEDULED EVENTS

The closing business session will feature the "MTV Music Trendsetters Study," a consumer-research presentation by Todd Cunningham, MTV; the NARM Chairman's Message by Stan Goman, Tower Records/Books/Video; and the NARM Presidential Award for Sustained Executive Achievement presented to Henry Droz, president, Universal Music & Video Distribution.

Four major seminars and panel discussions touch on key music-industry trends. "The Latin Music Explosion" panel will be moderated by Mauricio Abaroa, Latin Academy of Recording Arts & Sciences, Inc., with Ricardo Dopico of RIAA as market-research presenter, and panelists Nelson Balido Jr., Southwest Entertainment; John Lannert, Billboard; David Massry, Ritmo Latino; Randi Mayrent, Borders; Fernando Mayen, Joey Records; Michael Morales, Studio M; and Bob Navarrete, BMG Latin.

An "Internet Super Session" will have co-moderators Ken Schlager and Marilyn Gillen of Billboard, with presentations by Aram Sinnreich, Jupiter Communications, and Cary Sherman, RIAA, on the Secure Digital Music Initiative. Panelists are Paul Epstein, Twist & Shout; Jason Fiber, Wherehouse Music/Checkout.com; Mike Farrace, Tower Records/Video/Books; Storm Gloor, Hastings Entertainment; Michael Mason, Buy.com; and Andrew Nibley, Getmusic.com.

Mick Fleetwood of Fleetwood Mac will make a special artist appearance on "The Next Generation of DVD: Music, Pictures And Much More" panel. The moderator is Paul Gluckman, Warren Publishing, with participants John Beug, Warner Bros. Records; Paul Bishow, Universal Music Group; Gene Kelsey, Panasonic Corp.; Al McPherson, Warner Bros. Records; John Michael, Best Buy; and John Thrasher, Tower Records/Video/Books.

The "Marketing Choices And Chances: Breaking Through Retail" panel will be moderated by Mark Pearson, *Hits* Magazine, with panelists Bob Bell, Wherehouse Music; Ron Cunningham, Kmart; David Fitch, RCA Records; Dan Gill, Mammoth Records; Derek Graham, Wind-Up Entertainment; John Kunz, Waterloo Records & Video; Sam Milicia, Handleman Co.; Tom Overby, Best Buy; and Peter Wright, Rykodisc.

While label-group product presentations have not been on the program for several years, Horovitz notes that the major-label groups are providing a number of new and developing artists, along with some top names. BMG Distribution is sponsoring the opening "Fiesta" reception, EMI Music Distribution and the *Album Network* have a Sunset Station Showcase, Uni has the closing-night Awards Banquet acts, and WEA is supplying business-session entertainment.

An eclectic range of artist performances is spread through the convention. Included are the opening business session with Frankie Negrón, WEA Caribe/WEA Latina, and the Awards Luncheon with MC James Darren, Concord Jazz; Angela Via, Lava/Atlantic; and Johnny Gill, Platinum Entertainment. The closing business session will feature Anika Paris, edel America; BBMAK, Hollywood; and Kina, DreamWorks, while the Awards Banquet will present Erykah Badu, Motown; Jamie Shaw, Universal Classics; and Trisha Yearwood, MCA Nashville.

Looking ahead, Horovitz sees a huge array of Internet-related issues to be dealt with and problems to be solved. "The biggest concern retailers have is the degree to which—as suppliers become online competitors—the polices and practices of these companies keep competition fair," she emphasizes. "What they have articulated to the investment community is dramatized by the mergers of CDNow and Columbia House, and AOL with Time Warner."

As an example, she points to the recent lawsuit filed by NARM in U.S. District Court in Washington, D.C. (Billboard, Feb. 13 issue). The suit alleges that Sony Music Entertainment and Sony Corp. of America are in violation of the Sherman Antitrust Act by releasing CDs with multimedia features that include hyperlinks to a Sony-owned or

(Continued on page 100)


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SHOREWOOD PACKAGING, a manufacturer of paperboard packaging for music and video, says it has accepted a $600 million acquisition offer from International Paper, ending a hostile takeover attempt by rival company Chesapeake, which had bid $500 million. International Paper will pay Shorewood $21 a share in cash, assume about $275 million in debt, and merge its packaging operations with Shorewood's under the latter's name.

WAL-MART STORES, a leading retailer of music and video nationwide, reports that fourth-quarter net income rose 23% to $1.92 billion on a 26% sales increase to $51.4 billion. Sales from stores open at least a year rose 6.3% in the quarter. Despite the big gains, investors have driven down the company's shares on fears that it will not be able to sustain this growth. For the year, the retailer, which operates 2,985 stores in the U.S., reports net profit of $5.4 billion on $165 billion in sales.

MP3.COM says it has backed out of a planned $150 acquisition of seeUthere.com, an online event-planning and ticketing Web site, because the transaction could not be accounted for as planned. Instead, MP3.com will take a "major equity stake" in seeUthere, which is expected to raise about $30 million in its next round of financing.

In other news, MP3.com and Live Music Channel will team up for a co-branded Web site offering streamed footage of recorded concerts.

LYCOS, the Web portal, reports that earnings in the second fiscal quarter, which ended Jan. 31, nearly doubled to $3 million from $1.6 million a year earlier, if amortization and merger-related expenses are excluded. If included, Lycos had a net loss of $30.9 million, compared with a loss of $13.8 million a year ago. Revenue jumped 120% to $68.6 million from $31.1 million. During the quarter, Waltham, Mass.-based Lycos raised $445 million in a secondary offering of stock.

MUSIC CHOICE, a provider of music over cable, satellite, and the Internet, says that cable systems will air during prime time a Patti Smith concert that it produced—and Webcast live Feb. 16 from the Bowery Ballroom in New York—at least twice from March 7 to April 10 nationwide. In April, the audio portion of the concert will be broadcast over Music Choice's Showcase I channel. A program in March over Showcase I will promote Smith's upcoming Arista album, "Gung Ho."

DICK CLARK PRODUCTIONS reports that net income increased 15% in the second fiscal quarter to $998,999 from $867,000 a year earlier, as revenue went up 38% to $22.6 million from $16.4 million. During the quarter, the company produced a holiday special, "Garth Brooks And The Magic Of Christmas," for NBC. Also, it launched an entertainment and E-commerce Web site in association with ARTISTdirect.

ARTISTDIRECT, an operator of music Web sites, has formed a marketing deal with Internet portal Yahoo! that will link Yahoo!'s sites to the music company's artist-specific E-commerce and content sites. Yahoo! is an investor in ARTISTdirect.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) says that Rounder Records artists Jimmie Dale Gilmore and Joe Ely will perform Monday (28) at the Scholarship Foundation Dinner during NARM's annual convention in San Antonio. They are replacing Sony artists who were scheduled to perform; Sony withdrew from the convention after NARM sued it, charging the company with competing directly with retailers.

TRIMARK HOLDINGS, an independent film and video company, reports that net profit increased to $427,000 in the second fiscal quarter from $366,000 the year before. But revenue fell 23% to $20.7 million from $26.9 million, because there was no release during the quarter comparable with "Eve's Bayou" the year before.

PROVIDENT MUSIC DISTRIBUTION has announced a new Viewscan display program for retailers nationwide. The Christian music distributor's system allows customers to watch videos and listen to music and interviews. Each unit will feature six current hits and four anticipated projects.

BLOCKBUSTER says it has expanded its multi-year alliance with America Online (AOL) and will reap revenue from AOL memberships generated in its more than 4,000 stores. The companies will also develop a movie and game rental package specifically for AOL members.

TDK says that sales of recording media fell 11.1% in the third fiscal quarter to 39.9 billion yen ($391.4 million) from the same period the year before due to shrinking worldwide demand for audiotapes and to lower prices.

Q&A With Jeffrey Bezos

NARM Keynoter And Amazon Founder Is Witness To The Retail Revolution

BY DON JEFFREY

Jeffrey P. Bezos, the keynote speaker at the National Assn. of Recording Merchandisers convention, is the founder, chairman and CEO of Seattle-based Amazon.com, the leading online music retailer, with music sales of $195 million last year.

A 36-year-old native of New Mexico, raised in Texas and Miami, Bezos began Amazon.com in 1995 after a career as an investment-research analyst with D.E. Shaw. The Web site was launched July 16, 1995, as an online bookseller. In 1997, the company went public at $18 a share, and the music store was begun in June 1998.

Bezos graduated from Princeton, where he majored in electrical engineering and computer science. He and his wife, MacKenzie, are expecting their first child in March.

How has the rollout of music been different from that of books? Was it easier or harder?

Every category we enter has some things that are the same, so we can leverage stuff we've done before. For example, one-click shopping is very helpful in books and also very helpful in music. So some things carry across. And then there are many things that have to be done specifically for that category. In music, for example, one of the things that's very important is having little 30-second snippets of all the songs—so people can sample the music—and lists of essentials, so people can branch out into new genres of music. We take a very focused approach when we open a new category. Music was the second category we entered into after books.

We've been in the business now for just over 18 months. It has been very successful, and we're very grateful to all the customers that have chosen to shop at our music store. The main reason they shop at Amazon is because we put so much work into the music experience so people can quickly and easily discover what it is they're looking for—maybe even discover something brand-new that they never would have found in any other way. That's what we're always focused on, what's very important to us. We have more than 17 million customers today, and they aren't computer experts. They're ordinary people who want to find out new things, get things off their to-do list and so on. They don't want to fool around with technology. So we've always put a huge amount of effort into making it simple and letting people get to their end-goal as fast as they can.

You've offered promotional downloads from your site. This year, you're going to sell them. What are your thoughts about the selling of music moving away from packaged goods toward digital downloads?

I think digital downloads, ultimately, will be very successful. I think they're going to be great for customers and great for the music industry. What you'll see over the next few years is a period of great experimentation. All sorts of different things will be tried. Some of them are going to work, and some of them are going to fail. We are absolutely determined to be the leader in the digital downloading of music.



Jeff Bezos

Is it worrisome that the major music companies are forming alliances with Internet companies—Warner and Sony buying CDNow, Time Warner merging with AOL—or forming their own online commerce units, like BMG and Universal's GetMusic? Could it mean a less favorable environment for a store like yours?

I certainly hope not. We're working with the labels, and I hope they value the things that we bring to the table. I think they do.

Another trend is big-box retailers teaming with Internet companies: Kmart with Yahoo, Wal-Mart with AOL, Microsoft with Best Buy. Could you envision an alliance between Amazon.com and a traditional brick-and-mortar retailer?

We're really very focused right now on e-commerce exclusively. The question would be, what would such an alliance do for customers? If there were some way such an alliance would genuinely help customers, we would consider it. But I don't know what that would be. I can't see exactly how it would be a benefit to customers.

Do you envision opening physical Amazon stores that sell books, music and video?

I really don't envision that. The reason is that's a well-served market, and we're very focused on e-commerce. That's where our set of skills is; that's where we know how to satisfy customers. There are a lot of great companies out there that know how to service customers in the physical world. So, for us, this is the place where we create more value for the world.

Is there a shakeout coming in online retail? What will bring it on, and what will determine who survives?

I certainly think that what we're seeing today—it's true in music and it's true in other categories—is a time of great experimentation. I liken it to the Cambrian Era 550 million years ago, when single-celled life first exploded into multi-celled life and every possible experiment was done. And it was the greatest rate of speciation ever seen. It was also the greatest rate of extinction ever seen. And that is what you're likely to see here with various Internet models.

What do you think of brick-and-mortar retailers' chances of gaining significant market share selling music from their Web sites?

I think some of them may be successful. The difficulty is that the set of skills and competencies that you need to be a great physical-world retailer are completely different from the set of skills and competencies that you need to be a great online retailer. And so it's very difficult for a company good at one thing to all of a sudden be good at something so different. I think it's not impossible but very hard.

Did you state—possibly in the *Time* [Man Of The Year] article or in your conference call [with analysts]—that you expect music to be profitable this year on an operating basis?

No, we didn't make any statements about that. One thing we did say in the *Time* article is that this is an internal goal, not a prediction: making books, music and video—our three oldest stores—as a group, profitable by the end of this year. That's an internal goal.

You buy direct from two majors: EMI and Universal. Are you talking with the other record companies, and can we expect any announcement of other such deals soon?

I can't tell you anything we're about to announce. But that is certainly something we're interested in, and we certainly think it's in the interest of the labels.

You do your own fulfillment of music, book and video orders. Can you envision situations where you might want to use a third party that specializes in that business?

That's very important to us. One of the things we're probably best-known for is customer service and

customer experience, and we're widely recognized for doing a better job than others. One of the reasons is that we do our own fulfillment. So that's an important part of our strategy for providing the best possible experience for customers.

Will the really big burst in Internet commerce come when it's freed from the computer and people can make orders easily through their TVs, cell phones and other devices?

I think that those will all be important. I'm especially a big believer in wireless devices. We're all so busy in the early 21st century; if we can get things done on a bus or in a taxicab or in a doctor's office or an airport terminal, that's very helpful to people. But I also think the predicted demise of the computer is almost certainly wrong. Computers are getting cheaper and cheaper. They have a lot of capabilities that television sets don't have. I think, very likely, we'll see the penetration of computers inside households continue to increase strongly.

What will increased bandwidth mean for online retailing?

That's another area that's going to give a tremendous benefit to e-commerce, especially with respect to electronic-downloadable products like music.

Do you think that e-commerce is the death knell for traditional retailing? Or will brick-and-mortar merchants survive and thrive in the Internet world?

I think that physical stores are going to continue to do very well in the future. Every time there is a new technology, there are often predictions that the old thing is going to go away. That happens sometimes, but, most of the time, it does not. When television was invented, people predicted that movie theaters would go out of business, and, of course, that didn't happen. One day—and it will take a long time, far in the future—if electronic-downloadable music becomes the primary method, then, obviously, that's not good news for physical music stores. But stores where the product itself is unlikely to transmogrify into electronic downloads are in a more solid position.

What kind of music and artists do you like to listen to?

I like Sarah McLachlan, Indigo Girls. I like this new artist, Amanda Green. I don't know if you've heard of her. She has an album called "Junk And Stuff"—truly excellent. And I also like quirky things. I like to listen to the "Battlestar Galactica" theme song [laughs]. That's one of those things that has a nostalgic spot in my heart from when I was a kid. My cousin—it's one of those things like a cousin seven times removed; I don't know how it works—is George Strait. Our great-grandfathers were brothers. Actually, I've never met him, but I listen to his music.

Any other thoughts?

I'm just incredibly excited about Amazon.com and music. Given the opportunity, I always love to thank our customers, because that's why we are what we are today. And we've got a lot of music customers.

Direct To DVD

Video Gradually Fading To Digital

BY CATHERINE APPLEFELD OLSON

Locating the DVD version of a favorite film or concert video is getting easier by the week. But true digital buffs who venture beyond their local mainstream video store are finding a growing number of DVD titles that have not had a prior or simultaneous release on VHS. While no home-entertainment company worth its salt plans to turn its back on VHS any time soon, the fledgling world of direct-to-DVD releases underscores the vast possibilities of the medium and the new programming directions it heralds.

And while New Line Home Video broke ground releasing the "Detroit Rock City" DVD several weeks before its VHS counterpart, most DVD-only fare these days is funneling primarily from independent companies.

"DVD is the primary focus of Palm as an entertainment company," says Allan Golden, head of sales and marketing for Palm Pictures Home Entertainment. "At this stage of the game, for many of the releases we put out in both formats, the VHS is really just a consolation to the people who have not bridged the gap and made the jump to DVD."

The majority of Palm's DVD titles, including the recent "Stop Making Sense," also have VHS counterparts, but Golden says the company's programming plans point firmly to the future. "We are trying to reach all consumers, whether they are DVD people or not," he notes. "In the initial planning stages, however, we could've easily gone for DVD-only, because it is those additional features that are driving the project."

The digital age will drive all of the projects to come out of a new production deal between entertainment Web destination sputnik7.com, chaired by Palm founder Chris Blackwell, and the Res Media Group to create new digital films, some of which Palm will distribute via DVD.

"We will have plenty of product that will be going direct to DVD as a result of that partnership," Golden says, noting that several projects are already in development for broadcast on the Internet and DVD-only release.

MADE FOR MUSIC

Palm last year pioneered the DVD single and currently has four discs—featuring Mickey Hart, Sly & Robbie, Mocean Worker and Bob Marley—with several more planned. The titles, which contain a couple of performances plus a range of unique content, simply would not make sense in the VHS world, Golden says. "We cut our cost to the bone, so to speak, so these releases can hit the street at $7.98 suggested retail. You simply would not make any money doing it on VHS."

Longform DVD-only titles are not far in the offing. Slated for release April 25 are the first two in a series of electronica and hip-hop compilation DVDs that will not have VHS counterparts.

"If you look at the history of music video, there were quite a few music compilations on VHS that did not work early on," Golden says. "Firstly, consumers felt they could see most of the material free on TV. Secondly, accessing the clip you liked best was almost impossible on the VCR."





Stop Making Sense



Anchor Bay Entertainment is also in the midst of finalizing deals to release several music projects that will not be out on VHS. "DVD is the perfect medium for music video, where VHS never was," says Jay Douglas, VP of acquisitions and product development.

DVD EXCLUSIVES

Other DVD-only titles are cropping up beyond the music genre. Of distributor DVD International's 12 current discs, only two—"More Tales Of The City" and "A Merry War"—have had a previous life on VHS. The company has an additional 30 DVD titles in development for this year, several of which have had limited video runs in Europe but none of which have been available in the United States.

"It is not our intent to seek out programs that have not been out on VHS, but rather to find material that's inherently repeatable, something that users will want to watch over and over again. A lot of the product that best takes advantage of the power of DVD just doesn't exist on video," says DVD International president David Goodman.

"The question I ask myself when I look at programs is this: 'If it is available on DVD and right next to it on VHS, what's the compelling reason to buy it on DVD rather than VHS?'" Goodman adds.

Often, the answer is an influx of interactive features. But those features don't necessarily translate into mainstream fare. Among DVD International's recent DVD-only titles are the stress-reducing "Aquaria," which enables viewers to visit five fish tanks from multiple angles and with four different accompanying soundtracks. The DVD-18 offers three aspect ratios, and viewers can opt to follow one of several different fish around the tank close-up.

There's also the interactive "I'm Your Man," "Tender Loving Care" and "Sherlock Holmes: Consulting Detective," through which viewers can direct the action by seeking out various crime-solving solutions. Due in late March are the first six one-hour DVDs in a series of music/scenery discs featuring material the company licensed from classical-music label Naxos.

"Most people who own DVD players are looking at them as a replacement for the VCR, which means they are meant to watch movies on. Direct-to-DVD is going to remain a relatively small market, compared to the total DVD market, but I think it is going to grow and be incredibly important," Goodman says. "We need what they call the 'killer app' in the games industry—the one title that would make people pay attention."

That one title, Goodman hopes, is "The Watcher." DVD International and Aftermath Media/Digital Circus are set to begin production in March on the project, an urban thriller and one of the first movies created specifically for the digital format. Although DVD viewers will be able to alter the story line and interact in other ways, Goodman says he felt it was necessary to create a 100-minute VHS version, with a trailer about the making of the interactive movie, to entice a wider audience. "The intent is to bundle the VHS and the DVD together, and the VHS side of the bundle will be very inexpensive to encourage retailers to merchandise them side by side," he says.

Other DVD-only fare is lifestyle-specific, such as QuickBand Networks' continuing DVD magazine series "Short Cinema Journal" and "Circuit," which target movie and music buffs, respectively. Both titles, distributed by Warner Home Video, feature exclusive performances, interviews and interactive content that reaches beyond what like-minded CD-ROM mags have been able to achieve.

Pioneer Entertainment, in conjunction with Classic World Productions, is releasing digitally remastered episodes of the '60s television show "The Judy Garland Show" on DVD, rife with outtakes and other extras. The show, which bypassed the VHS format altogether, previously had been available only in grainy, bootlegged form.

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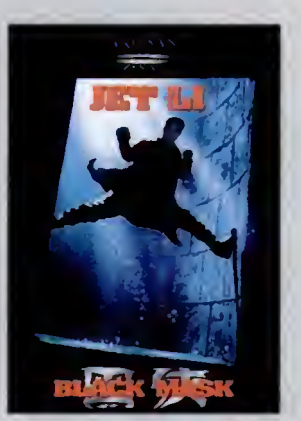
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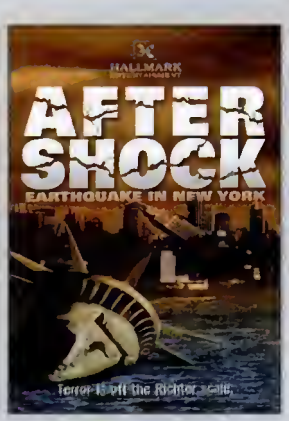
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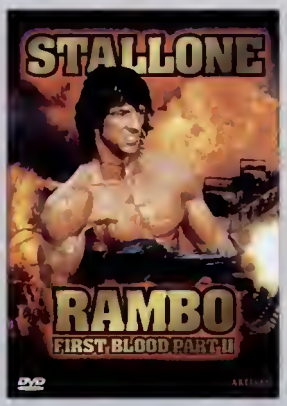
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BEWITCHING THE WORLD OF DVD



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NARM/Sony Lawsuit, Internet Likely To Dominate Confab Chat

RETAIL TRACK by Ed Christman



WHEN D' YA GET IN: As the industry heads out to the National Assn. of Recording Merchandisers' (NARM) annual convention, there's one thing you can be sure about at this meeting: There will be no shortage of topics to talk about. In addition to all the food for thought that the NARM panels will give you, there is a whole host of other topics, rumors, and controversies to keep everyone's yap flapping at the convention, running Sunday-Thursday (27-2) in San Antonio.

First off, there is the NARM lawsuit against Sony, in which the trade group seeks to stop the major from getting a free ride in reaching merchants' customers. I hear tell that NARM, possibly in a closed-door meeting, is briefing retail members about the lawsuit, why it filed the suit, and what it hopes to accomplish by it. Remember, the NARM board of trustees, not the NARM members, voted on the lawsuit. So other than what they read in the press, this will be the first time that many merchants will hear from NARM on the topic.

While every merchant Retail Track has talked to agrees with NARM's contentions on the issues as stated in the lawsuit, I am not sure that every one of them is comfortable with the lawsuit, so it will be interesting to see what merchants are saying about it at NARM.

Conversely, there probably will be plenty of discussion about the Sony boycott, I mean absence. When NARM filed the lawsuit, the group positioned it as a way to discuss business issues that didn't have any other forum in which to settle them. NARM was hoping Sony would still come to the convention.

Sony, of course, chose to focus on the fact that it was the only major named in the suit and is instead going to Dallas for internal meetings.

At the very least, everyone will be commenting on how weird it is to have a NARM without one of the majors, while others will be wondering who got the Sony suites at the hotels. And you can be sure that some independents will benefit from Sony's absence, by gaining either business meetings and/or lunches, dinners, and breakfasts with majors' accounts that they otherwise wouldn't have gotten.

And of course, everyone—labels on one side and retailers on the other side—will be arguing over who will win the lawsuit. This will be particularly interesting when the wrangling takes place after midnight, a time when everyone still out and about is probably three sheets to the wind, whatever that means.

Another topic of conversation sure

(Continued on page 98)






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Rooster Blues Label Revived, Thanks To Bottled MaJic

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

ROOSTER CROWS AGAIN: Rooster Blues Records, the Chicago-born, Mississippi-bred indie blues label that has been dormant for a few years, will enjoy a lease on life with the purchase of its assets by Bottled MaJic Music, which operates out of New York and Memphis.

Rooster was founded in the Windy City in 1980 by **Jim O'Neal**, who in 1970 also co-founded Living Blues magazine—still the country's best-known publication devoted to the genre. In 1983, the University of Mississippi took over the operation of Living Blues, and O'Neal relocated down South, settling first in Oxford, Miss., and then in nearby Clarksdale, where he also ran an independent record store, Stackhouse Records (named after bluesman **Houston Stackhouse**), and a mail-order operation, Delta Record Mart.

Over the years, Rooster—which at one point enjoyed a distribution deal with Rounder Records—released albums by such well-known blues performers as **Magic Slim, Eddy Clearwater, Johnny Littlejohn, Lonnie Pitchford, Roosevelt "Booba" Barnes, James "Son" Thomas, Larry Davis, Valerie Wellington, Carey Bell, Willie Cobbs, Super Chikan,** and **Lonnie Shields.**

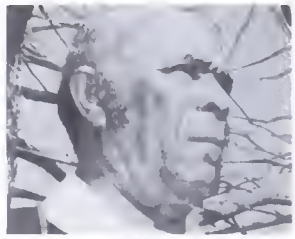
Last year, O'Neal moved once again, to Kansas City, Mo. But arrangements were made to keep the label going, as **Robert Johnson**, who operates the start-up Bottled MaJic (and who, by the way, is no relation to the legendary bluesman of the same name), bought the Rooster catalog and agreed to issue the company's newly recorded titles. The label will now be distributed exclusively by Redeye Distribution in Graham, N.C.

The new associations kick off on April 25 with the release of four albums—some old, some new to CD, and some entirely new. "The Rooster Blues 20th Anniversary Sampler" will provide a 19-track overview of the label's history. Singer/guitarist Magic Slim's 1982 album "Grand Slam" will finally make it to CD, augmented on the disc by the house-rockin' EP "Mean Mistreater." Singer/guitarist Super Chikan's 1997 collection of Mississippi juke stomp, "Blues Come Home To Roost," will see reissue. Rounding out the offering will be a new release, soul blues singer Shields' "Midnight Delight."

Rooster anticipates the release of 15 titles during the year 2000.

IN THE MARKET: Wildcat Distributing's Midwestern sales director, **Clay Pasternack**, exited the company Feb. 5. Before joining Wildcat, the veteran salesman worked for M.S. Distributing, which folded its music division in October, and Action Music Sales. Pasternack is looking for other opportunities; he can be contacted at 440-333-6058.

FLAG WAVING: It's unlikely we'll hear a debut blues album this year that's as striking as **Robert Belfour's** "What's Wrong With You," which is scheduled for a May 23 release by Epitaph-distributed Fat Possum Records.



SELFOUR

To date, Fat Possum has specialized in the best in electrified North Mississippi juke-joint blues, as played by **Junior Kimbrough, R.L. Burnside, T-Model Ford,** and other modern practitioners of the form. Belfour represents a stylistic break for the label: Save for the album's opening track, on which the singer/guitarist is backed by an understated drummer, "What's Wrong With You" is a solo acoustic recording.

And what a recording it is! In a blindfold test, it would be difficult to distinguish Belfour's music

(Continued on next page)

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Reaching For The Skies. Celebrating the release of their new album "There Is Nothing Left To Lose," RCA Records recording ect Foo Fightsrs recently performed at an HMV Rscords store in New York for a crowd of 800 fans. The midnight performance was also cybercast on Collegemusic.com. Shown standing in the back row eftsr ths event, from left, ars Shari Segalini, senior director of national sales at RCA Records; Dave Gottlieb, VP of marketing at RCA Records; Mike Deitufo, regional label director of East Coast at RCA Records; Nate Mendel and Chris Shiflett of Foo Fighters; Jimmy Fay, regional promotion manager at RCA Records; Taylor Hewkins of Foo Fighters; Jack Rovner, executive VP/GM at RCA; Larry Feldstein, sales manager at BMG; Dickey Zwirn, branch manager at BMG; and John Conway, marketing manager at BMG. In the front row, from left, are Dave Grohl of Foo Fightsrs; David Fitch, senior VP of sales at RCA Records; Chris Ferrigine, field marketing representative at BMG; end Jack Czernek, sales representative at BMG.

Top Independent Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	3	SNOOP DOGG & THA EASTSIDAZ — NO. 1 — DOGG HOUSE 62001/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ — 3 weeks at No. 1
2	2	4	VARIOUS ARTISTS — HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
(3)	3	6	SLIPKNOT ● — 1AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
4	4	6	KENNY ROGERS ● — DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
(5)	6	6	KITTIE — NG [illegible]/ARTEMIS (13.98 CD) HS	SPIT
6	5	6	JIM JOHNSTON▲ — KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
7	7	6	KURUPT — ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
(8)	10	6	ENRIQUE IGLESIAS — FONOVISA 0518 (10.98/16.98)	THE BEST HITS
9	9	4	CONJUNTO PRIMAVERA — G M P [illegible]/FONOVISA (17.98/11.98) HS	MORIR OE AMOR
(10)	16	6	AMBER — TOMMY BOY 1253 (11.98/16.98) HS	AMBER
11	13	6	JIMMY BUFFETT — MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
12	12	6	VARIOUS ARTISTS — TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
13	11	2	SCREWBALL — HYDRA 1344*/TOMMY BOY (11.98/16.98) HS	Y2K THE ALBUM
14	14	6	ROME — JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
15	15	4	VARIOUS ARTISTS — 32 JAZZ 32061/RYKODISC (8.98 CD)	JAZZ FOR A RAINY AFTERNOON
16	18	6	VENGABOYS ● — GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
17	19	6	SPM — DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
18	21	6	SEVENDUST — TVT 5820 (10.98/16.98)	HOME
19	8	4	KENNY ROGERS — ONQ 0371/MADACY (5.98/9.98)	WITH LOVE
20	20	6	EVERLAST▲ — TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
(21)	RE-ENTRY		VARIOUS ARTISTS — TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
22	22	5	OUTSIDAZ — RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
(23)	NEW▶		SOUNDTRACK — TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
24	24	6	THE COUNTDOWN SINGERS — MADACY 0353 (3.98/7.98) HS	MAMBO #5
(25)	33	2	VARIOUS ARTISTS — MALACO 1003 (3.98/4.98)	CELEBRATE THE HERITAGE OF GOSPEL 2
26	23	4	WARREN ZEVON — ARTEMIS 751003 (16.98 CD)	LIFE'LL KILL YA
27	27	6	SOUNDTRACK ● — KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
(28)	42	5	VARIOUS ARTISTS — LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
29	26	6	VARIOUS ARTISTS ● — TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC
30	28	6	VARIOUS ARTISTS — TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5
31	31	5	TRICK DADDY ● — SLIP-N-SLIDE 2[illegible]/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
(32)	RE-ENTRY		VARIOUS ARTISTS ● — TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!
(33)	43	6	MARCO ANTONIO SOLIS ● — FONOVISA 0516 (10.98/16.98) HS	TROZOS OE MI ALMA
34	37	6	ENRIQUE IGLESIAS ● — FONOVISA 0517 (10.98/16.98)	BAILAMOS
(35)	50	6	SOUNDTRACK — TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
36	34	6	VARIOUS ARTISTS — COLO FRONT 645[illegible]K TEL (13.98/18.98)	CLUB MIX 2000
37	29	5	JOHNNIE TAYLOR — MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
38	32	6	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN — MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
(39)	NEW▶		COUNTDOWN MIX MASTERS — MADACY 0399 (3.98/7.98)	BLUE (OA BA DEE) DANCE PARTY
40	44	6	VARIOUS ARTISTS — REDLINE 75597 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
41	38	6	ANI DIFRANCO — RIGHTEOUS BABE 017 (10.98/16.98)	TO THE TEETH
(42)	NEW▶		BOTANY BOYZ — BIG SHOT 5004 (11.98/16.98)	FOREVER BOTANY
43	17	6	BRENT JONES AND T.P. MOBB — HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB
(44)	RE-ENTRY		COAL CHAMBER — ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC
45	36	6	JOHN PRINE — OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES
46	47	6	ALBERT KING WITH STEVIE RAY VAUGHAN — STAX 7501/FANTASY (10.98/17.98)	IN SESSION
47	25	3	VARIOUS ARTISTS — POWER 23000 (11.98/16.98)	MC BREED PRESENTS THE THUGZ: VOL. 1
48	41	3	PROJECT PLAYAZ — MO CHEDA 2823/WARLOCK (10.98/16.98) HS	TIL WE OIE
49	40	5	PROJECT PAT — HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN
50	45	4	VARIOUS ARTISTS▲ — [illegible] (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3

Top Independent Albums are current titles that are sold via independent [illegible], including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (One). △ Certification of 200,000 units (Platinum). △² Certification of 400,000 units (Multi-Platinu). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000 Billboard/BPI Communications, and SoundScan, Inc.

INDEPENDENTS

(Continued from preceding page)

from vintage blues records of the '20s and '30s. His insistent, fluid guitar work and keening singing may remind the listener of **John Lee Hooker** at times, but his strong, original songs like "Done Got Old" and "Norene," and a hypnotic style that betrays his North Mississippi roots, establish him firmly in a class by himself.

Incredibly, the Fat Possum set is the Memphis-based musician's first full-length album. He has recorded only once before: In 1995, blues scholar **David Evans** included eight tracks by Belfour on "The Spirit Of The Blues Lives On," an obscure German anthology that also featured such familiar Bluff City bluesmen as **Big Lucky Carter** and **Mose Vinson.**

Belfour's music is especially astonishing because he is completely self-taught. "I didn't have anybody to show me the way to do it," he says. "I feel my music. I play like I feel it, and hopefully the audience gets the feeling."

Now 59, Belfour first picked up the guitar at 7 years of age, when he lived with his sharecropping family near Holly Springs, Miss. Especially influential was the music he heard on WDIA Memphis, which beamed out the blues and R&B of the day.

"I learned how to tune my box, and I learned to pick up things from the radio," says Belfour, who acknowledges the impact of **Hooker, Muddy Waters, Howlin' Wolf,** and **Lightnin' Hopkins** on his style.

For many years, Belfour's professional work was pretty much limited to juke joints. "I used to play at these places," he recalls, "where it was open house all night, where they danced and played craps and drank corn whiskey . . . You weren't makin' no money."

In 1968, Belfour moved to Memphis, wbere he began pouring concrete for Choctaw Construction.

"My wife said, 'Why don't you go down to Beale Street and play?' " he says. "But I was ashamed." However, he ended up playing as often as four nights a week at Handy Park, where the city's street musicians congregate.

In '95, when he retired from the construction business, Belfour began touring more regularly. "I toured overseas for about five years and a lot of places in the United States," he says.

Today, he plays mainly at such offbeat Memphis venues as Murphy's and the coffeehouse Java Cabana. To make ends meet, he does landscape work on the side: "I like to be on the outside . . . I got enough work to keep me busy during the summertime."

With the release of "What's Wrong With You," Belfour probably won't have to worry about trimming hedges anymore. The record is a stone marvel.

EXECUTIVE TURNTABLE

DISTRIBUTORS. **Larry Kalantari** is named executive VP of corporate development for Alliance Entertainment in Los Angeles. He was a partner in the Yucaipa Cos.

Jan Cox is promoted to VP of business development and acting COO for QuickBand Networks in Hollywood. She was director of acquisitions and editor of the DVD short-film compilation "Short."



KALANTARI



WILLIAMS

RETAIL. Columbia House promotes **Michele Jehle** to senior VP/GM of columbiahouse.com, **Harry Elias** to senior VP of video clubs, **Linda Andersen** to VP of advertising, and **Richard Caposella** to VP of advertising in New York. They were, respectively, VP of video sales promotion, VP of video library, VP of music club advertising, and VP of video club advertising.

NEW MEDIA. ClickRadio Inc. names **Hank Williams** CEO and founder, **David Benjamin** vice chairman and senior VP of entertainment, and **Jim L'Heureux** senior VP of marketing in New York. They were, respectively, co-founder of Cybersonic, an entertainment attorney, and executive VP/GM for Prodigy Internet.

David Kronemyer is named senior VP of business affairs for Enigma Digital in Santa Monica, Calif. He was a lawyer with his own private law practice.

WireBreak.com names **Sherry Weinman** senior VP of production and development, and **Michael Berman** head writer in Los Angeles. They were, respectively, an executive producer for CNN and a producer for the Tonight Show Online.

GetMusic names **Margo Sippel** VP of E-commerce, **Laurie Rubenstein** VP of public relations, **Joe Rosenthal** managing editor, **Lynn Thomlison** creative director, and **Cheri Cheng** executive producer in New York. They were, respectively, CFO for Reuters Health Information Inc., VP of TSI Communications, news editor at RollingStone.com, creative director of SonicNet, and entertainment producer for online events for SonicNet.

Hal Hassall is named manager of E-commerce for country.com in Nashville. He was VP of Music Media/Millennium Sports.

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Less Music

Retailers Branch Into Lifestyle And Trend Items To Combat Labels' Growing Music Monopoly

BY ED CHRISTMAN

While Wall Street appears worried that music retail sales will be cannibalized by online retailers, music merchants themselves say that the real threat that the Internet poses is allowing their suppliers to get into competition with them. With labels so aggressively moving into competition with retail stores, the main trend emerging among music merchants as they move forward into the new millennium is an attempt to diversify their product offering beyond music.

"I think I am as confused as everybody else in the industry as to what is going to happen with the Internet," admits Terry Woodward, president of Owensboro, Ky.-based Waxworks. "But my concern is not what is going to happen with the consumer on the Internet as much as what is going to happen with the record companies. As they start competing with us, how are they going to treat us? Will we have a level playing field?"

Similarly, Bill Teitelbaum, chairman and COO of the 200-unit, Carnegie, Pa.-based National Record Mart, says, "We are trying to figure out how to move away from an industry that only knows how to do business with monopolistic tendencies. It is imperative that we reduce our exposure to music."

At Newbury Comics in Boston, CEO Mike Dreese reports that the 20-unit chain long ago diversified into other product areas, including trend merchandise, so that music now makes up only 75% of revenues. He says that he is unlikely to invest further in music. "We are sitting with millions in the bank, but why should we invest in music retail with the major labels so obnoxiously going after our customers?" he asks.

In addition to uncertainty about whether the major labels will compete on a level playing field, another catalyst spurring merchants to broaden their product offering is the shrinking profit margins that music gives merchants.

Consequently, Woodward says, "I think we have to look for other product, and I am not yet sure what that is. We have had several meetings to look at other products." Already, the 115-unit chain is experimenting with low-end portable stereo equipment in some stores, Woodward says, "and we will probably do more of it."

Tower Records already moved into



Stan Goman, Tower Records

low-end portable product about a year ago, and Stan Goman, COO and executive VP, says the move has worked well for the West Sacramento, Calif.-based chain. "Consumer electronics was big for us last year," he says. "We are looking to expand it with much larger departments."

In addition to portable equipment, Tower, which also runs a 13-unit book chain, has expanded its book presence in its music stores, moving in music-related books, trend books and even some best-sellers. Tower is "still the premier purveyor of music, but with the margins that music gives us, we have to find other stuff to sell," states Goman.

For some of the chains, other "stuff" turns out to be products already offered at competitors like Media Play, Hastings and Coconuts, all of whom have strong video offerings. Dreese reports that Newbury is embracing two new product categories: DVD and used CDs. The latter product is already in about eight stores, "and it is a home run for us," Dreese reports, saying that the chain will roll it out to all stores. As for DVD, it has a low margin like music, but, on a dollar basis, it gives more profit than CDs. "Video is a whole new area for us, because we never sold VHS," Dreese explains.

Similarly, in Troy, Mich., Jerry Adams, executive VP of Harmony House, reports that the chain has brought in an assortment of DVD movies and music and is "quite pleased with results. Now, we are looking to see what else is out there."

On the other hand, Wherehouse Entertainment already has exposure to video and is now trolling around for other product lines. "This is a period of exciting challenges, with the online retailers, the threat of digital downloads and piracy, and the growing role of mass merchants in selling music," notes Tony Alvarez, chairman/CEO of the 540-unit, Torrance, Calif.-based chain. "When facing these challenges, you need to develop strategies that explore complementary product to selling music. All of us are exploring that area. It is a natural offshoot of the music chains."

Hastings Entertainment in Amarillo, Texas, long ago made the jump to become a multimedia retailer, with books, video rental, computer games and software. Now, instead of diversifying further, the merchant is looking to expand some of the other product lines it is already in, like books, video games and used CDs, reports John Marmaduke, president of the 135-unit chain.

Likewise, Bob Higgins, chairman of Albany, N.Y.-based Trans World Entertainment, which runs 950 stores, says it plans to add more portable product, an area it strengthened last year, as well as video games, a product line that is represented in its FYE stores.

Don Rosenberg, president of the 11-unit Record Exchange of Roanoke, also says he is focusing more on used product, which he describes "as the thing that keeps us in business." But he doesn't view it

(Continued on page 100)



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VIVA LA MUSICA LATINA

(Continued from page 84)

the label community, distribution, wholesale and retail who had never really come together under the NARM umbrella," says Rosum. "While we were familiar with some of the more prominent labels, there was a whole learning curve. It continues to be a learning curve for us, with regard to the issues and the players."

Besides assisting Hispanic labels



Frankie Negrón

in "helping mainstream retailers more effectively merchandise Latin music product," Rosum remarks that the Latin Music Issue Forum is in the final stages of producing a genre guideline that will aid mainstream retailers in identifying the various Spanish-language genres.

"We would release it as a tool for mainstream retailers to use either to beef up their inventory or be smarter about what they buy," says Rosum. She hopes to finalize the specifics of the genre guideline, which she says may be released jointly with the Recording Industry Association Of America (RIAA) during the NARM convention.

Apart from issuing a genre guideline, the Latin Music Issue Forum also might, in the future, designate a particular month of the year to celebrate Latin music. A Latin music sampler is being discussed, as well.

Meanwhile, the RIAA is scheduled to present its Hispanic consumer study during "The Latin Explosion" panel.

"Once people hear that report," states Rosum, "they will realize that not only is there a lot of growth potential and a great talent pool from the Latin music community, but also that the Latin population growth will impact how we make decisions in terms of what we stock, how we merchandise it and how we display it."

Rosum says she anticipates a heavy turnout for "The Latin Explosion" panel, because "executives from the Anglo retail community will be there looking for information on how to educate their staff, how to explore the potential growth opportunities and how to be smarter about the potential."

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RETAIL TRACK

(Continued from page 90)

to take place among plenty of label folk over cocktails is the departure of **Jim Litwak**, executive VP of merchandising and marketing, from Trans World Entertainment Corp.

Litwak's departure was widely rumored recently because he has been selling off his Trans World stock, realizing about $3 million from Nov. 16 until Dec. 2, according to Yahoo!'s insider trading feature.

While Litwak is well-regarded by music suppliers, Trans World's senior management was strengthened last fall with the appointment of **Michael Madden** as president of the chain. Madden has already impressed the suppliers he has met, who label him a quick study. Also, Trans World has announced that it will conduct a search for a replacement.

In other Trans World news, Cerberus Partners, which owns Wherehouse Entertainment, has upped its holdings in Trans World to 9.1%. In early January, Cerberus head **Steven Feinberg** had increased the stake to 7.3% from 6.3% (**Billboard*Bulletin*, Jan. 3**).

As I previously reported, there are a few ways to interpret this latest turn of events. One, Cerberus/Wherehouse may be considering trying to buy Trans World and will consolidate it into Wherehouse. Two, Cerberus wants Trans World management to oversee its music retail holdings. Or three, Cerberus, as a stock investor, just considers Trans World a good investment right now. The latter scenario is how **Bob Higgins**, Trans World chairman/CEO, views Cerberus' investment.

Also at the convention, everyone will be wondering about the fate of the majors' minimum-advertised-price (MAP) policies. Sources say that Sony Music Distribution and WEA are settling with the Federal Trade Commission, and will either eliminate MAP completely or greatly limit the scope of the policies.

Supposedly, there was a push to get the settlement signed so it could be announced before NARM, but it now looks like that won't happen for a couple more weeks. But you can be sure there will be plenty of speculation about what impact the MAP ruling will have on the industry.

Another area of speculation will be the impact on the industry of the pending merger between EMI Recorded Music and the Warner Music Group. Plenty of merchants are asking what the point is of attending one-on-one business meetings with either of the majors, since the topics discussed and decisions reached could become antiquated by the merger. But I remind you that the merger has not been completed, the two companies are still competitors, and who knows if the U.S. government will even give its approval in light of the pending mergers between Time Warner and America Online, and between CDnow and Columbia House.

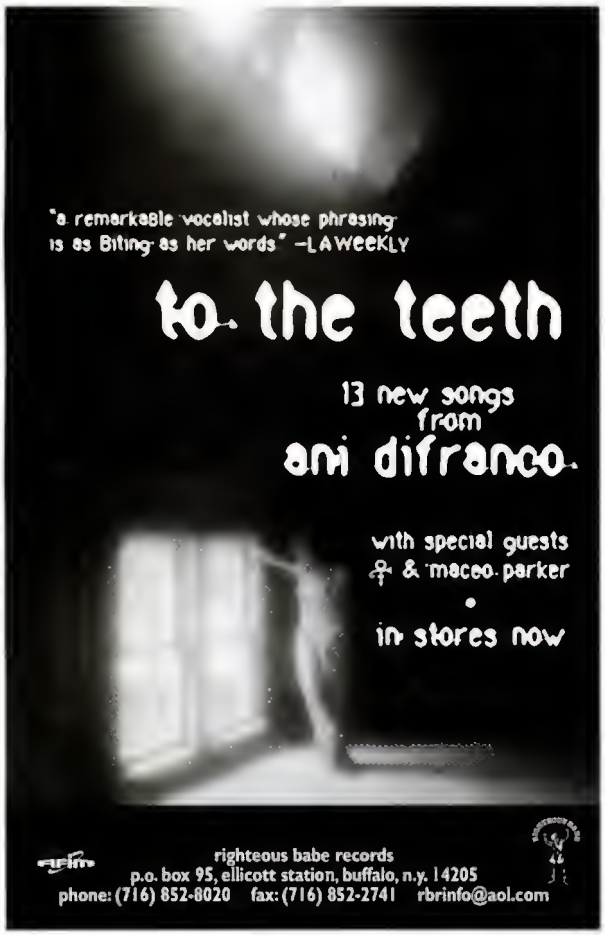
It goes without saying that the Internet and all the issues wrapped up with that topic will provide plenty to talk about at the convention. Everyone has something to say on this topic, and before the convention is through I can guarantee that you will hear everyone's—and I do mean everyone's—opinion.

Also, independent merchants are expected to step up their campaigns to ensure that there is a level playing field in both the online and offline sale of music. While indie merchants initially appeared to be reacting to what the majors were doing online, they have spent the last few months watching closely what the independent labels are doing online, and—in many instances—apparently not liking what they see. So this topic will also get some airing at business meetings and in the hotel bars.

Another good three-sheets-to-the-wind, after-midnight, Internet-related argument will be on when digital download sales will overtake the sales of packaged goods. As I have spent the last three NARMs having this argument forced upon me even when I agreed with whatever the other side was saying, I find a good way to cut it short so that you can get on with your evening is to get the predicted date in writing and place a $10 pinky bet on it.

After you have done that, some will still want to argue with you, but you can walk away tapping the paper, saying, "We'll see." After you are out of sight, you can rip up the paper.

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PAM HOROVITZ

(Continued from page 84)

-operated Web site where consumers can buy other CDs. Sony was targeted because its combination of practices best encompasses retailer concerns in the marketplace right now.

On another Internet issue, Horovitz observes that the consumer press made a lot of the fact that online order fulfillment for holiday orders was only 65%. "For many of our click-and-mortar locations, it was a much better 80%," she says. "This is still a big challenge for us—customer service, the privacy issue and taxation issues, to mention just a few."

International relations are another priority area for NARM. "We've met with a number of retail groups from other music markets," Horovitz says. "At the convention, we'll be continuing talks with confirmed representatives from the U.K., Holland, Canada, Australia and New Zealand, and we also expect Germany, Japan and Mexico to attend.

"With the recognition that not only are companies, artists and their music global, but also greatly enhanced by the Internet, we [NARM members] must have a better understanding of how our business works in other major markets. We're just scratching the surface of privacy, packaging and download issues that will impact all of us in the new millennium."

LESS MUSIC

(Continued from page 94)

as product diversification so much as a way to help the chain focus more strongly on music. "We have resisted the trend to bring in other products, like watches and hats," says Rosenberg. "So we decided that the best thing for us is to do a better job carrying music."



Eric Weisman, Alliance Entertainment Corp.

But the Record Exchange may be in the minority. Eric Weisman, chairman of Coral Springs, Fla.-based Alliance Entertainment Corp., observes that most chains "are trying to get into all the home-entertainment product areas. Some will do it quickly and some better than others, but, because of the general consolidation among suppliers, those that survive feel that they need to sell all forms of entertainment."

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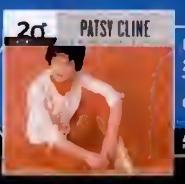
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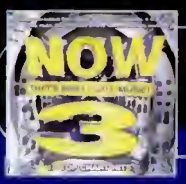
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#6445

Digital Empire 3: Phuturism

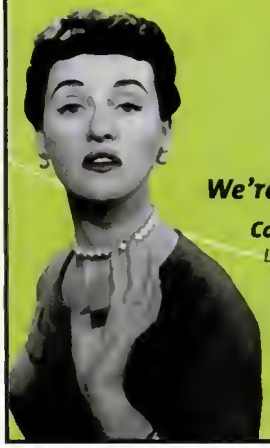
Includes "Bodyrock" - MOBY, "Badder Badder Schwing" - FREDDY FRESH feat. FATBOY SLIM," Battleflag" - LO-FIDEUTY ALL STARS feat. PIGEONHEAD, *PLUS 21 more!* *Digitol Empire* - the electronica leader. Check out *Digitol Empire* & *Digitol Empire 2.*



#6431

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Includes "Say It" - VOICES OF THEORY, "Baila" ILEGALES, "El Cepillo" - FULANITO, *PLUS 12 more!* The unbeatable *CLub Mix* formula applied to today's hottest music.



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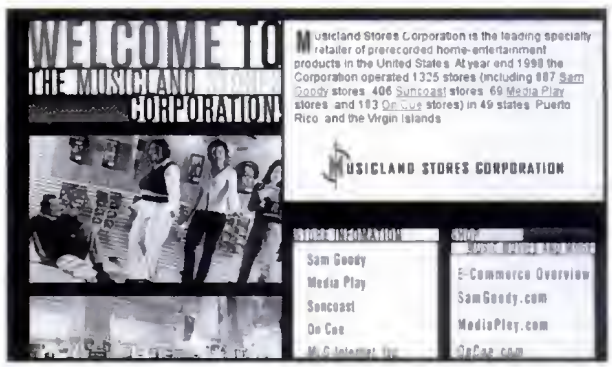
BY DON JEFFREY

Click-and-mortar, clicks-and-bricks—whatever you call these hybrid retailers—they are angling to grab a bigger slice of the ever-growing Internet music-sales pie.

The biggest music-selling Web sites are the Internet specialists like Amazon.com, CDnow and Buy.com. But Web sites operated by venerable brick-and-mortar merchants like Musicland, Tower and Wherehouse are investing millions in their online enterprises in order to protect their sales bases and take advantage of the new market. These traditional retailers are finding that they are able to use their stores' marketing power to promote their sites.

RECOGNITION AND E-EXPOSURE

Musicland Stores rolled out its four e-commerce sites last summer: samgoody.com, suncoast.com, mediaplay.com and oncue.com. "We're extremely pleased with the level of acceleration in the business," says Gil Wachsman, vice chairman of Minnetonka, Minn.-based Musicland. "We're very pleased with the fact that we're able to leverage brick-and-mortar traffic, advertising and exposure to consumers to help e-commerce." Musicland spends $70 million a year on external advertising—TV, radio, print, circulars and billboards—and all of it now plugs the Web sites, says Wachsman.



Although the chain has formed alliances with various companies—for instance, NetFlix, for online DVD rentals—Musicland finds that the kinds of links e-tailers form with Web portals to drive traffic to sites is too costly. "From our standpoint, we believe that we and other hybrid retailers ultimately have the edge in this business," says Wachsman. "Other companies have to spend hundreds of millions to build brand awareness and trust from customers."

As for traffic, Musicland's sites drew more than 1 million visitors in December. Wachsman declines to break out sales but says they're still a small percentage of overall retail revenue.

However, Musicland did disclose in its fourth-quarter report that Internet operations reduced earnings per share by 10 cents in the year. "That was essentially what we expected," says Wachsman. "We are very conservative in our financial dealings. We expense things that other companies capitalize. The losses are from building the infrastructure."

He adds, "Unlike most [online retailers], we have leveraged our infrastructure, doing our own fulfillment from our own distribution center. This allows us to have offerings on our site at least as broad as all our stores."

Musicland's distribution center in Franklin, Ind., which is 715,000 square feet, is adequate for all store and online needs, he believes. "It has state-of-the-art systems and ample capacity and is ideally located."

DO-IT-YOURSELF DISTRIBUTION

Another major retailer that does its own fulfillment is Tower Records, which uses the facilities of its wholly owned independent distributor, Bayside.

Mike Farrace, senior VP of Tower Digital, the Internet division of Tower Records, says that Web sales from towerrecords.com rose 400% in December over the previous year. He estimates that online sales are "probably under 5%" of total chain revenue in the U.S.

Tower's first Web store was on America Online in 1995. A year later, it launched its own stand-alone site. Tower still has a link to AOL's shopping area, though, for which it pays a flat fee. It also has a link with Yahoo.

"You spend lots of dollars to finance a presence on the big portals," admits Farrace. "The kinds of dollars we have to spend on marketing is not that kind of model. Our model is to stay close to profitability."

Farrace believes Tower has done well online because of its ability, like that of Musicland, to "vigorously" get the message out to shoppers through advertising inside and outside the stores.

Besides that, Tower has undertaken a number of promotions to pitch its Web site. For instance, Tower is a co-sponsor of the Califor-

nia Music Awards, which will be held April 8. Visitors to the Web site can vote by online ballot.

Farrace notes a couple of features that make Tower's site stand out: used CDs and out-of-print titles. The used CDs, which debuted in October, are either listening-station copies or returns from customers. Tower lists the used CD along with the new and catalog product in its artist database. Asked if used CDs might cannibalize sales, he says, "To us, it's just a service. The customer can't return [the used CD]."

YOU'VE GOT MAIL

Music retailer National Record Mart has also found innovative ways to attract customers to its Web site. Mike Stephenson, VP of marketing at National Record Mart, says that one of the things the chain does is offer free e-mail service to customers. He says it doesn't cost the retailer that much, and the advantage is that those who want the service have to come to the NRM site (nrmmusic.com) to access their mail.

NRM also has an exclusive contract as the music-retail partner for wwf.com, the World Wrestling Federation's popular Web site.

Stephenson says online sales for the holiday season were up 300% from the previous year.

NRM contracts for fulfillment services from another company, in this case, one-stop Alliance Entertainment.

"Those guys are really focused in this area," says Stephenson. "We have one central distribution center in Pittsburgh. When the business justifies shipping out of there, we'll take a hard look at it."

Alliance, like its competitor Valley Media, has carved out a significant business shipping orders for online retailers. "The business grew dramatically for us in 1999," says president/CEO Eric Weisman. Besides NRM, its clients include Wherehouse Music, barnesandnoble.com, ArtistDirect and Ticketmaster Online. Alliance operates three centers: in Coral Springs, Fla; Albany, N.Y.; and Los Angeles.

Asked why more online merchants wouldn't prefer to do their own fulfillment, Weisman says, "I'm not sure e-tailers believe that's the way to go. It's very expensive building an organization and a competency, the logistics and the technology and the purchasing."

He adds, "Ultimately, nobody's proven that [self-fulfillment] will lower costs. It could only work for the absolute largest of all retailers, and even then it's questionable. It's a difficult business. I don't think fulfillment costs are the issue in profitability for e-commerce retailers. The issue is how effectively they develop as merchants."

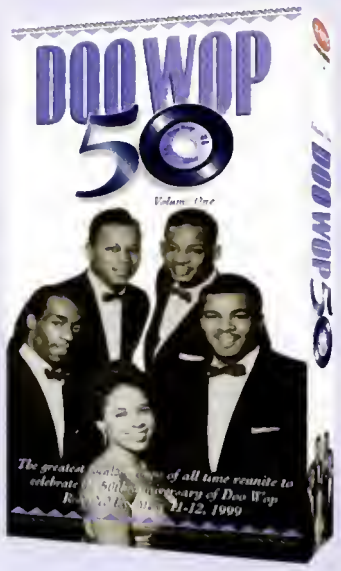
VIRTUAL PARTNERS

Alliance client Wherehouse Music has a different strategy for its Web operations than other click-and-mortar merchants. It turned over its Internet business to online company CheckOut.com last year.

"It's a different model," concedes

(Continued on page 106)

DOO WOP 50



R3 2668: 270 mins./Color/$19.98 srp

- Aired nationwide on PBS.
- Broke all previous pledge drive records.
- National television ad campaign will run on cable and network television.
- Due to its tremendous success, "Doo Wop 50" will re-air nationwide on PBS in March 2000!
- The Rock 'n' Roll Hall Of Fame will honor Doo Wop this year with a 50th anniversary exhibit.



R3 2702: 270 mins./Color/$19.98 srp

VOLUME 1 TRACK LISTING

ONLY YOU - The Platters • GREAT PRETENDER - The Platters • COME GO WITH ME - Del-Vikings • SINCE I DON'T HAVE YOU - Jimmy Beaumont and The Skyliners • TRUE I SWEAR - Jimmy Beaumont and The Skyliners • EARTH ANGEL - The Penguins • DUKE OF EARL - Gene Chandler and Pure Gold • 16 CANDLES - Johnny Maestro and The Brooklyn Bridge • WORST THAT COULD HAPPEN - Johnny Maestro and The Brooklyn Bridge • LONG, LONELY NIGHTS - Lee Andrews and The Hearts • LITTLE GIRL OF MINE - The Cleftones • HEART AND SOUL - The Cleftones • THERE'S A MOON OUT TONIGHT - The Capris • BLUE MOON - The Marcels • MY TRUE STORY - Jive Five • WHAT TIME IS IT - Jive Five • JUST TO BE WITH YOU - The Legends of Doo Wop • OH ROSEMARIE - The Legends of Doo Wop • GUARDIAN ANGEL - The Legends of Doo Wop • THAT'S MY DESIRE - Earl Lewis and The Channels • TRUE CLOSER YOU ARE - Earl Lewis and The Channels

VOLUME 2 TRACK LISTING

SPEEDO - The Cadillacs • ZOOM - The Cadillacs • GLORIA - The Cadillacs • UNCHAINED MELODY - Golden Group Memories • SORRY (I RAN ALL THE WAY HOME) - Golden Group Memories • LOOK IN MY EYES - The Chantels • MAYBE - Arlene Smith with The Chantels • SINCERELY - Harvey and The Moonglows • TEN COMMANDMENTS OF LOVE - Harvey and The Moonglows • FOR YOUR PRECIOUS LOVE - Jerry Butler and Pure Gold • SUNDAY KIND OF LOVE - The Harptones • LIFE IS OUT A DREAM - The Harptones • I ONLY HAVE EYES FOR YOU - The Flamingos • LOVERS NEVER SAY GOODBYE - The Flamingos • STORMY WEATHER - The Spaniels • GOODNIGHT, SWEETHEART, GOODNIGHT - The Spaniels and all performers • GLORIA MEDLEY - The Cadillacs, The Legends of Doo Wop featuring Jimmy Gallagher, Golden Group Memories featuring Vito Balsamo, Earl Lewis and The Channels

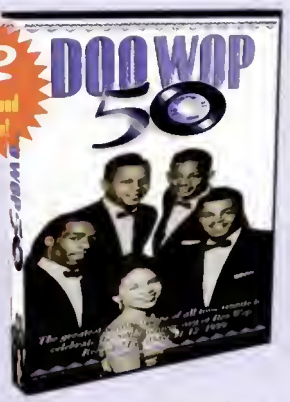


R3 2803: $39.98 srp

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R2 6657: $29.99 srp

The Evolution Of E-Music And Its Consumers

Research Firms Predict Growth; Only Question Is How Much

BY DON JEFFREY

As the music industry moves inexorably toward the Internet, several companies have sprouted up to analyze the digital- music business and advise record companies on where it is going.

Two of the better-known firms are New York–based Jupiter Communications and Cambridge, Mass.-based Forrester Research. Each publishes projections for online music sales. Their numbers are fairly far apart, which is indicative of the uncertainty about this massive shift in the way music is distributed and sold.

SOARING SALES

Jupiter Communications has estimated that music sales over the Internet totalled $327 million in 1999. This year, sales are projected to rise to $586 million, which would be 3.8% of total music sales. In 2001, they are estimated to reach $986 million (6%); in 2002, $1.6 billion (9.2%); and in 2003, $2.56 billion (14.6%).

Ken Cassar, retail analyst with Jupiter Communications, said at press time that the figures were likely to be updated in March or April after fourth-quarter results were available.

Jupiter had forecast that holiday-season sales over the Internet last year would total $6 billion, but they actually reached $7 billion. So the company expects that the music total will be higher, and that will mean higher projections for all the years through 2003. For the entire year, Jupiter estimated total Internet sales at $15.9 billion.

It's clear to Cassar and other online researchers that music was a leading category during the holiday season. Jupiter projects that music will account for 9.2% of total online sales in 2002, which would make it the fourth-biggest category on the Web, after software (No. 1 at 35.3% of the total market), PC hardware and books.

Forrester Research has a more bullish view of the online music market. In its most recent projections, it estimated online music sales at $848 million for 1999 (which is more than double Jupiter's estimate). For this year, Forrester expects online music sales to rise to $1.38 billion. In 2001, the projection is $2.06 billion; for 2002, it's 3.21 billion; for 2003, $3.95 billion; and for 2004, $4.28 billion.

In other research, Forrester polled online retailers and asked them how online sales of physical media (packaged goods) compared to expectations, and 38% of the music retailers said they exceeded expectations while 43% said they met expectations. Only 19% said they fell short.

DOWNLOADS GOING UP

Downloads were a small part of the business in 1999.

Jupiter figured (in its earlier estimates) that downloads amounted to about $300,000 in sales last year. This year, they could reach $3.1 million. In 2001, they are projected to grow to $16.5 million, or 1.7% of the overall music market; in 2002, $52.7 million, or 3.3% of the market. By 2003, downloads could be a $146.6 million business—representing about 5.7% of the overall industry.

"There continues to be a lot of promise," says Cassar. "Labels are digitizing content. Obviously, retailers are willing to sell digital content. We need to see an agreement on a set of standards by labels, retailers and consumer-electronics companies."

Labels have tried some digital-delivery systems but have not found much success. As of press time, record companies were still not close to releasing their catalogs for downloading.

"The comfort level of labels still needs to increase," says Cassar. "They seem fairly confident they can deliver music to you over the Internet at an acceptable level of quality, but they're not yet confident they can encrypt the music."

In Cassar's estimation, the bottleneck will be eased when some label takes a risk and makes available for downloading a "high-profile title to determine whether a particular technology has market viability."

Consumers are the other question mark. What will they be willing to pay for digital music? And, with the spread of MP3 piracy, will they be willing to spend anything at all?

"They have to be willing to pay for digital content," Cassar says. "Consumers are not aware when they're buying a CD that they're buying intellectual property. They think they're buying a package. The consumer has to evolve."

Forrester Research is more bullish about downloading than Jupiter. Its most recent report predicts that, by 2004, one quarter of all online music sales will come from downloads. Forrester figures that download sales will total $1.07 billion that year.

Forrester figures that downloads accounted for about 0.1% of online music sales last year, or about $1 million (more than three times Jupiter's estimate). This year, they're expected to rise to 4% of online sales, or $55 million; next year, 11%, or $2 million; in two years, 14%, or $450 million; and in three years, 20%, or $789 million.

Dan O'Brien, an analyst with Forrester Research, says that the projections for the download market are probably conservative. What's keeping the firm from making more bullish estimates is the behavior of the music business.

"The industry seems to be doing everything it can to retard online sales," says O'Brien. "They can't arrive at a consensus on security." He adds that that there is "no perfect security" and that the record business must "accept a certain amount of leakage."

If the industry can come to some agreement on standards for digital delivery and sales by the holiday season this year, there is likely to be a robust market, because many consumer-electronics companies are coming out with attractive and

(Continued on page 106)



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EVOLUTION OF E-MUSIC

(Continued from page 104)

affordable devices for digital playback.

Although the online numbers are viewed as conservative, there are some observers who find them too optimistic. What conditions could make the sales fall short of projections?

O'Brien says that "some sort of wholesale chilling of online commerce due to security concerns" is one possibility.

In this case, the security problem might be the theft of consumers' credit-card numbers from Web sites or perhaps an electronic invasion of piracy by e-commerce companies looking to exploit their customers.

A recession, which hasn't occurred in the U.S. economy since 1991, could also put a damper on Internet music sales. "People will cut back on discretionary spending," O'Brien points out.

What would give a boost to the online music market, in O'Brien's estimation, is if some very popular act broke away from the traditional label model and teamed up with an Internet company to offer its music in a different way to its audience. "That would be a wake-up call for other artists," he says.

It might be through a subscription model, in which fans would pay a recurring fee to receive new songs by an artist. That has, in fact, been initiated by Todd Rundgren, but he is not a top-selling artist these days.

CLICK-AND-MORTAR

(Continued from page 103)

Jason Fiber, VP of digital strategies for CheckOut.com, who says Wherehouse decided to take this tack "because our ability to succeed on the Internet as a pure click-and-mortar was diminished by not applying all the resources needed for a Web play."

CheckOut, because it is a Web company, Fiber says, "moves a lot faster than a traditional retail business moves."

Fiber says there was initially some confusion among consumers when the Wherehouse brand was no longer easily found on the Web. So executives decided that the retailer would relaunch its Web store, Wherehouse Music. It will still be on CheckOut.com's site, however. In addition to its exclusive co-branded music-retail partnership with Checkout.com, Wherehouse owns a 49% stake in the Internet company.

CheckOut.com/Wherehouse Music is the exclusive retail partner for online music company Launch Media.

Fiber declines to disclose holiday sales or percentages but says, "We had the highest number of pages per visit of all our competitors, according to Media Metrix—8.4 pages per visitor per day."

For Wherehouse, as well as the other brick-and-mortar merchants, the monthly numbers keep improving in tandem with the burgeoning market.





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Net Music At Center Of Latest Tax Debate

E-tailers Optimistic About Proposal To Ban Sales Tax On CDs

SITES+ SOUNDS

This week's column was prepared by guest columnist Michael Grebb.

THE RECENT PROPOSAL to create tax parity between online and offline sales of products such as music CDs has rekindled the Internet taxation debate and prompted cautious reaction among the ranks of E-tailers.

The plan would temporarily ban sales taxes on "certain products available in both digital and tangible forms," including CDs and books, at least during a moratorium period during which the government would figure out whether and how to tax E-commerce (Billboard, Feb. 19).

The measure has garnered more attention than other Internet taxation proposals because it comes from the business caucus of the Advisory Commission on Electronic Commerce (ACEC), a 19-member group that is made up of nonprofit organizations, academic institutions, and for-profit businesses. It was created by Congress to make recommendations on Internet taxation. The business caucus consists of America Online, Charles Schwab Corp., AT&T, MCI Worldcom, Gateway, and Time Warner. Although the ACEC is considering more than a dozen proposals from outside sources, the business caucus' submission was seen as an olive branch to help smooth over internal ACEC fighting.

"It definitely carries more weight," says ACEC executive director **Heather Rosenker**, "because they're members of the commission itself. The chairman has said that it's a good working document and could help bring a compromise."

The ACEC is expected to draft recommendations to Congress at its next meeting, set for March 21 in Dallas. The final proposal is due April 21.

One of the main issues reportedly deadlocking the ACEC is how to equalize online and offline retailers. Internet sales are now treated like mail-order catalog sales, which puts the responsibility of paying sales tax in the hands of buyers. Because consumers don't add up all of their mail-order purchases at the end of the year and pay taxes, that revenue never gets collected. Most consumers aren't even aware they're responsible for paying sales tax on mail-order and Internet sales, and the authorities haven't been eager to enforce it.

Even Republican Senate Majority Leader **Trent Lott**, R-Miss., recently told the National Journal that he shopped online for the holidays. "I like the fact that it was cheaper because it wasn't taxed," he said. State and local governments, however, worry they could lose billions in sales tax revenues. Internet proponents grouse that any attempt to tax online sales would squelch the growth of E-commerce (Billboard, Nov. 20, 1999).

Of course, music sales were among the first areas to shift significantly to the Web—first with CDs and later with downloadable digital music. But online music stores seem less worried about losing their tax advantage than about just staying free from government regulation.

"Anything that simplifies the existing tax system will benefit consumers," says **Andrew Nibley**, president/CEO of online music retailer GetMusic, a joint venture of BMG and Universal. "[The ACEC proposal] is certainly an interesting idea."

He says online retailers generally don't view the lack of sales tax on CD sales as a significant advantage over brick-and-mortar sellers and points out that the current system is complicated and confusing. For example, GetMusic must charge state sales

(Continued on page 110)

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mp3.com	2,326
2. mtv.com	2,280
3. tunes.com	1,468
4. ubl.com	893
5. peeps.com	884
6. sonicnet.com	840
7. launch.com	790
8. vh1.com	739
9. bmg.com	645
10. rollingstone.com	461

AT-HOME VISITORS

1. mtv.com	1,920
2. mp3.com	1,745
3. tunes.com	1,149
4. launch.com	724
5. peeps.com	638
6. sonicnet.com	634
7. ubl.com	623
8. vh1.com	534
9. bmg.com	521
10. backstreetboys.com	370

AT-WORK VISITORS

1. mp3.com	681
2. mtv.com	374
3. tunes.com	319
4. ubl.com	296
5. peeps.com	247
6. sonicnet.com	205
7. vh1.com	205
8. billboard.com	142
9. bmg.com	124
10. imusic.com	105

Source: Media Metrix, January 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard. **MARCH 4, 2000**

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
			◄ NO. 1 ►		
1	1	36	**SUPERNATURAL** ▲ ARISTA 19080 (11 weeks at No. 1)	SANTANA	1
2	NEW ▶		**BLOOOFLOWERS** FICTION/ELEKTRA 62236*/EEG	THE CURE	16
3	8	5	**ON HOW LIFE IS** ▲ EPIC 69490*	MACY GRAY	11
4	2	14	**ALL THE WAY... A OECAOE OF SONG** ▲ 550 MUSIC 63760/EPIC	CELINE OION	3
5	NEW ▶		**TELLING STORIES** ELEKTRA 62478/EEG	TRACY CHAPMAN	33
6	6	4	**VOODOO** CHEEBA SOUND 48499*/VIRGIN	O'ANGELO	6
7	RE-ENTRY		**THE SCREEN BEHIND THE MIRROR** VIRGIN 48616	ENIGMA	66
8	RE-ENTRY		**PLAY** ● V2 27049*	MOBY	71
9	11	8	**OR. ORE — 2001** ▲ AFTERMATH 490486*/INTERSCOPE	OR. ORE	2
10	9	20	**FLY** ▲ MONUMENT 69678/SONY (NASHVILLE)	OIXIE CHICKS	13
11	5	6	**MAGNOLIA** REPRISE 47583/WARNER BROS.	SOUNDTRACK	72
12	RE-ENTRY		**AFFIRMATION** ▲ COLUMBIA 63711/CRG	SAVAGE GAROEN	24
13	12	13	**S & M** ▲ ELEKTRA 62463*/EEG	METALLICA	45
14	RE-ENTRY		**CALIFORNICATION** ▲ WARNER BROS. 47386*	REO HOT CHILI PEPPERS	31
15	20	7	**EUROPOP** ▲ REPUBLIC 15719A/UNIVERSAL	EIFFEL 65	4
16	10	19	**CHRISTINA AGUILERA** ▲ RCA 67690	CHRISTINA AGUILERA	5
17	18	12	**HUMAN CLAY** ▲ WIND-UP 13053*	CREEO	17
18	19	13	**BREATHE** ▲ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	19
19	3	3	**TWENTY FOUR SEVEN** VIRGIN 23180	TINA TURNER	48
20	RE-ENTRY		**BLUE** ● ELEKTRA 62415*/EEG	THIRO EYE BLIND	52

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan Inc.



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BUSINESS IS GOOD

(Continued from page 83)

about 10 to 15 rehabs, where expansions are involved." As for new stores, he reports, "I am cautiously expanding," without disclosing how many stores the company would open in 2000.

Of the major chains, Disc Jockey is one of the only ones without an online store, but Woodward says they are "working on a Web site. Initially, it will be more informational and more to drive customers to our stores, giving store locations and employment opportunities," he says. "But we will expand it to put new-release product on it and see if we can use it for marketing opportunities." Woodward says he is taking a cautious approach to opening an online store because the chain doesn't have a national presence like Trans World or Musicland.

On the other hand, the 11-unit Record Exchange of Roanoke, based in Durham, N.C., already has an online store, yet Don Rosenberg, president of the chain, sees the site's main potential as a marketing tool for customer service rather than a sales generator, considering it only has stores in North Carolina and Virginia.

But the lack of a national presence hasn't stopped Harmony House, which has 39 stores in Michigan and one in Ohio, from trying to build its online site. The Troy, Mich.-based chain recently advertised in 10 leading alternative newspapers around the country, reports Jerry Adams, executive VP with Harmony House, and, as a result, is seeing some orders come in.

Offline, Harmony House will "catch our breath" this year, after opening five stores last year, Adams reports. As a regional chain, Harmony House has received a boost from the consolidations among the national chains. He notes that Wherehouse Entertainment closed a lot of the Blockbuster Music locations that were in the Harmony House markets.

For its part, Wherehouse is done with closing stores due to its acquisition of Blockbuster, leaving the chain with a combined total of about 540 stores, reports chairman/CEO Tony Alvarez. Going forward, he says that closures will come as the result of the natural pruning that all chains do as lease renewals come up. As for store openings, he reports that Wherehouse will cautiously look for opportunities this year, but he adds that the company has yet to set its new store goals for the year.

CLICK AND MORTAR

Wherehouse is also an active practitioner of the "click and brick" strategy, having aligned its online presence with Checkout.com, the online site run by the Yucaipa Cos. Wherehouse acquired 50% of Checkout, which offers Web surfers a "buy now" button that brings them to an online music store that touts the Wherehouse name.

The 114-unit Tower Records/Video/Books is a chain with a national presence and an online store. In fact, of all the brick-and-mortar merchants, it probably has been in e-commerce the longest, and its Web store is considered to have one of the highest volumes among traditional music-specialty merchants. Tower COO/executive VP Stan Goman says that one of the chain's main goals this year will be improving "the integration of our Web site and stores. I am taking a more active role in facilitating that."

Universal's Urie notes the importance of the click-and-mortar strategy by saying, "If the only dark cloud on the retail sector is the way it is viewed by the financial community, it is my opinion, as the click-and-mortar strategy of the industry becomes more self-evident, that Wall Street will begin to reward the retailers for the excellent jobs that they have done in recent years."



Talking Business. Universal Music And Video Distribution (UMVD) staffers from the Boston area recently held a product-presentation party in Rochester, N.Y. Attending were chain staffers and independent retailers from surrounding cities, including Buffalo, Syracuse, Ithaca, and Watertown. At the meeting, the UMVD Boston staff chatted with staffers from Record Archive, which has two stores in the Rochester area. Pictured in the front row, from left, are Mike Maniy and Dane Bredley, both artist development representatives at UMVD; Evey Collins, sales representative at UMVD; Dick Storms, co-owner of Record Archive; and Cathy Cory, a buyer for Record Archive. In the back row, from left, are Joe Kare, an artist development representative at UMVD; Alayna Hili, VP of Record Archive; Rich Grobecker, Boston regional director at UMVD; Mike Khouri, Boston marketing manager at UMVD; and Adam Tutty, manager of Record Archive.



Giant On The Rise. Jessie Armsteed of the New York Giants visited the Wiz store in Peramus, N.J., where he signed copies of the recently released video "Seventy-Five Years Of Giants Football," which depicts the history of the team. Pictured, from left, are Billy Northup, senior VP of USA Home Entertainment; Armstead; and Mike Israel, video manager of the Wiz.

SITES + SOUNDS

(Continued from page 108)

taxes to buyers from New York and California because it has physical operations in those states. "It's kind of a mess right now," he says.

CDnow spokeswoman **Leigh Fazzina** says the company supports the business caucus's efforts to forge a compromise that "standardizes the tax application for all consumers, regardless of where they live, and allows the states time to simplify their tax requirements in a proposal for Congress." The current situation, she said, "unfairly penalizes consumers in states that require sales tax collection, as opposed to those that don't."

Other online retailers have taken a wait-and-see stance on the business caucus's proposal. "We haven't really had a chance to study it," says Amazon.com spokeswoman **Patty Smith**. "It's not clear how any tax scheme would work."

Digital music only further complicates tax issues, especially as sites move toward actually selling downloads of music rather than just giving them away to drive advertising revenues.

Emusic.com, for example, lets consumers download individual music tracks for 99 cents or buy entire albums for a few bucks. Unlike some other sites that offer free MP3s, Emusic.com focuses on established acts.

"Anything that helps extend the moratorium is good news," says Emusic.com chairman **Robert Kohn**. "Anything that promotes a tax-free Internet is good news for everyone, especially if it's digital music or software."

The Recording Industry Assn. of America, which has already sued MP3.com for copyright violations and has been vigilant in monitoring digital download practices on the Web, hasn't taken a formal position on Internet taxation, says a spokeswoman.

> *'Anything that simplifies the existing tax system will benefit consumers'*
>
> **– ANDREW NIBLEY –**

One question underlying the issue of Internet taxation is whether collecting taxes affects sales enough to make a real difference. After all, while sales taxes could affect the price of higher ticket items by hundreds of dollars, it can affect the price of a CD by only a few cents.

Shawn Fahey, VP of business development at eSalesTax.com, a new company that already plans to sell Internet taxation software to online merchants by October 2001, says it's mostly an issue of parity. "I just think it's a good thing to level the playing field between the Internet and brick-and-mortar retailers," he says.

Of course, online retailers charge shipping fees that often exceed the amount of sales tax that record stores must charge for CDs. "In a way, the sales tax kind of pays for the shipping fee," says **Thomas McGuire**, a Washington, D.C., tax lawyer. "On the other hand, I'm getting something extra because they're shipping it to me."

Nonetheless, McGuire, who submitted a tax proposal to the ACEC favoring a ZIP-code-based tax system for Internet sales, says there's ultimately no reason not to tax Internet sales. "E-commerce is growing like crazy," he says. "The last thing it needs is a tax subsidy. This is like giving Internet companies a tax break."

Despite ACEC efforts to find a compromise, some insist that imposing sales taxes on Internet sales is next to impossible. "They have never succeeded in collecting these taxes for mail-order sales," says **Danielle Bujnak**, president of the Independence Forum, a Washington-based group that opposes any taxes on electronic commerce. "This is even harder to do on the Internet. It's harder to track sales online. In fact, it's impossible to track."

Don't tell that to the European Commission, which is already considering a uniform sales tax on music, video, and other downloadable commodities. Bujnak says states-rights issues would make such a scheme difficult to implement in the U.S.

"We fought the Revolutionary War over taxes," she says. "I don't think it was an accident that the Revolutionary War was fought against Europeans."

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High-Tech Chips, Encoded Videos Drive Action At 97th Toy Fair

BY ANNE SHERBER

NEW YORK—As the nation's toymakers converged here Feb. 13-17 for the 97th annual American International Toy Fair, so did technology that teaches and entertains kids. In fact, one industry observer estimated that 60% of the toys showcased were driven by computer chips that also interact with encoded videos.

For example, attendees got a chance to look at a Barney plush toy that was able to download personalized information from a toy-specific Web site and then interact with a child.

Fox Kids and Bandai have teamed with Microsoft to make the Deluxe Interactive Omega Megazord, based on a character from "Power Rangers: Lightspeed Rescue."

The toy consists of a base stand that is connected to either the VCR or television. When the Power Rangers figure is in the stand and a child is either watching the show or a specially encoded video, information from either the television show or the video is downloaded into a chip in the toy. It can then interact with the show or video and remember new words, phrases, and sound effects that it has downloaded after the program ends.

According to Microsoft Interactive Toy Group director of research and design Erik Strommen, the technology represents the next step in the technology that powered the old Actimates line of toys. Actimates could react to programming while they were on, but they couldn't remember anything after the VCR was turned off, said Strommen. "This new technology enables the toy to change every day, and the size of this new technology is much smaller."

The toy and base stand will be available in the fall at mass merchants including Wal-Mart, Kmart, and Target, as well as such toy specialists as Toys "R" Us and Kay Bee, and will have a suggested retail price of $59.99. "Power Rangers: Lightspeed Rescue" videos with the necessary encoding will become available in late 2000 or early 2001.

"Our relationship with Microsoft has produced a terrific toy whose play pattern will constantly evolve," says Saban Consumer Products president Elie Dekel, which licenses the Power Rangers brand.

On the toddler-friendly scale is an interactive video system for preschoolers called "Video Buddy."

It consists of a brightly colored console that affixes to the television using a suction cup and interacts with specially encoded videotapes to allow children to respond directly to onscreen action.

According to Interactive Learning

(Continued on page 114)

'Quest' Hopes To Conquer Retail

BY EILEEN FITZPATRICK

LOS ANGELES—The sci-fi spoof "Galaxy Quest" was a genuine sleeper hit at the box office, earning more than $70 million since its release on Dec. 25, and DreamWorks Home Entertainment is looking to repeat the success on video this spring.



The title will be released May 2 on video and DVD, priced at $22.99 (VHS) and $26.99 (DVD).

"Initially we always look at both a rental and sell-through option for any film," says Kelly Sooter, who heads DreamWorks' domestic home video division. "But this movie was in the top 10 for eight weeks and plays to kids, adults, and families."

Sooter says the company will spend a "significant amount" of marketing dollars on television advertising. Spots have been scheduled to run on "Dharma And Greg," "Who Wants To Be A Millionaire," "Third Rock From The Sun," and "Spin City."

"We've invested heavily in TV because we've seen the payout," she says. "It's become essential to get awareness, and retailers say television advertising has the most significant impact on sales."

In addition, Sooter says, the title won't have to fight for attention with first-quarter heavy-hitters such as "Tarzan."

"May is a good month for video, because it's an open window," says Sooter. "All the clutter of the earlier quarter has settled down by May."

DVD enhancements for "Galaxy Quest" include a behind-the-scenes documentary titled "On Location In Space," the theatrical trailer, production notes, and cast and crew bios.

A special language track is included in Thermian, the unique language used by the real aliens who enlist the cast of the "Galaxy Quest" TV show to save their planet.

Blockbuster, AtomFilms Make Distribution Deal; New D3K Films Prepares Kids' Line

PICTURE THIS

by Eileen Fitzpatrick



STREAMING ATOM: Add AtomFilms to the ever-growing list of content suppliers that have inked a distribution deal with Blockbuster Video.

In a seven-figure, two-year deal, Seattle-based Atom will supply Blockbuster with up to 20 short films a month that will be streamed over a co-branded site within the retailer's existing Web site. Atom will also provide streaming technology for the new site, which is scheduled to launch this spring.

"Blockbuster has been making some good moves on the technology front and has really stepped up to the plate," says AtomFilms senior VP of strategy and development **Heather Redman**, "and we've been looking for a way to get our films out in front of more consumers."

Redman says the deal is the first of many "content syndication" agreements Atom wants to do with other Web sites, television programmers, airlines, and just about anyone looking to show short films. "We're taking a multi-platform approach," says Redman, "so that we see a return and can filter revenue back to the filmmakers."

The company has deals with about 40 business-to-business customers and Web-based companies such as Excite@Home and Entertaindom.com, the new Warner Bros. content site.

Under the nonexclusive deal with Blockbuster, Atom is free to make deals with other retailers, but Blockbuster can't make a similar deal with an AtomFilms competitor.

Other content deals completed by Blockbuster include one with MGM to stream and download films from the company's vast library, a broadband deal with America Online, and a video-on-demand alliance with TiVo, the set-top box that uses a computer to record and play back television programs.

The retailer is also acquiring video distribution rights to other independent films, which it will showcase in the chain's 6,900 stores (Billboard, Feb. 12).

WARNER DIRECT: Warner Home Video will release three direct-to-video titles for the fourth quarter based on the Batman, Scooby-Doo, and Tweety Bird characters.

Due in stores Sept. 12, "Tweety's High-Flying Adventures" is the first direct-to-video starring the frisky bird.

The title features other Warner franchise characters such as Bugs Bunny, Daffy Duck, the Tasmanian Devil, and Sylvester the cat.

On Oct. 3, the new Scooby-Doo video, "Scooby-Doo And The Alien Invaders," hits stores, and on Halloween comes "Batman Beyond: The Return Of The Joker."

NEW KID ON DVD BLOCK: Another start-up distributor has set up shop to satisfy the growing demand for DVD programming.

Los Angeles-based D3K Films has released approximately 15 titles since November, some of which have been released on VHS as well. Cumulative unit sales range between 60,000-70,000, according to the company.

The company has distribution deals with Showcase Entertainment and Whamo Entertainment, as well as rights to some NBC television movies, including "A Touch Of Hope," "Cruel Justice," "Sleeping With The Devil," and "The Lake" with Academy Award nominee **Haley Joel Osment** from "The Sixth Sense."

"For now we're going to acquire product," says D3K Films co-founder and president **Emmanuel Aim**, who also has a stake in Harvey Entertainment.

He says the company is set to acquire an additional 30 titles and will market a kids' line under the umbrella D3Kids.

Some kids' and family product will come from Whamo, which has versions of "Gulliver's Travels" and "Ali Baba."

Aim's last business venture was Paris-based shipping company Saga Holdings, and this is his first stab at the entertainment business. He moved to Los Angeles in 1999 and started the DVD company last June.

HI, NEIGHBOR: The Video Software Dealers Assn. (VSDA) is offering its members an easy way to survey neighborhood demographics.

Retailers that provide an address, ZIP code, and geographical boundaries will receive a demographic breakdown of an area.

Information includes an area's total population; number of households; income levels; and age, gender, and racial breakdown. The VSDA compiles the report from data obtained from the U.S. Census Bureau.

For more information, contact **Jeremy Brown** at jbrown@vsda.org.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year Released	Rating	Suggested List Price
			No. 1					
1	1	3	**TARZAN**	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
2	8	9	**THE MATRIX**	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	4	8	**BUENA VISTA SOCIAL CLUB**	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
4	3	6	**CNN MILLENIUM 2000**	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
5	2	14	**AUSTIN POWERS: THE SPY WHO SHAGGED ME**	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
6	6	13	**SLIPKNOT: WELCOME TO OUR NEIGHBORHDDD ●**	Roadrunner Video 981	Slipknot	1999	NR	9.98
7	5	15	**MARY-KATE & ASHLEY: PASSPORT TO PARIS**	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
8	7	6	**PLAYBOY'S WILDWEBGIRLS.COM**	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
9	11	4	**BOB DYLAN: DON'T LOOK BACK**	New Video Group 9447	Bob Dylan	1967	NR	19.95
10	12	9	**SHAKESPEARE IN LOVE**	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
11	10	8	**PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000**	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernard Twins	1999	NR	19.98
12	9	16	**BIG DADDY**	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
13	23	4	**OEATH ROW UNCUT**	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
14	32	3	**CHRIS ROCK: BIGGER & BLACKER**	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
15	24	11	**DAVE MATTHEWS BAND: LISTENER SUPPORTED ●**	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
16	36	11	**PLAYBOY'S CLUB LINGERIE**	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
17	19	12	**METALLICA: S & M**	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
18	39	3	**GO**	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes	1440	R	19.98
19	22	12	**BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS**	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
20	27	101	**AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY**	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
21	13	21	**SAVING PRIVATE RYAN**	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
22	18	9	**BLINK-182: URETHRA CHRONICLES**	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
23	15	14	**MADONNA: THE VIDEO COLLECTION 93-99**	Warner Reprise Video 38506	Madonna	1999	NR	19.98
24	14	12	**THE IRON GIANT**	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
25	17	18	**PLAYBOY 2000-VIDEO PLAYMATE CALENDAR**	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
26	21	41	**YELLOW SUBMARINE**	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
27	28	18	**BELLY**	Artisan Home Entertainment 10207X	NAS DMX	1998	R	14.98
28	26	7	**THE ADVENTURES OF ELMO IN GROUCHLAND**	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96
29	38	13	**SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION**	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
30	16	5	**CHRISTINA AGUILERA: THE GENIE GETS HER WISH**	BMG Video 65006	Christina Aguilera	2000	NR	19.98
31	35	4	**PAYBACK**	Paramount Home Video 336323	Mel Gibson	1999	R	14.95
32		RE-ENTRY	**SARAH MCLACHLAN: MIRRORBALL A**	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
33	29	6	**MARIAH #1'S ●**	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95
34	NEW▶		**A CIVIL ACTION**	Touchstone Home Video Buena Vista Home Entertainment 16790	John Travolta Robert Duvall	1440	PG-13	19.99
35	NEW▶		**THE CORRUPTOR**	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat	1440	R	19.98
36	34	2	**GODS AND MONSTERS**	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	1999	NR	19.98
37	25	2	**ENEMY OF THE STATE**	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman	1999	R	19.99
38	25	3	**ANNIE**	Walt Disney Home Video Buena Vista Home Entertainment 1052	Alicia Morton Kathy Bates	1999	NR	19.99
39	33	2	**POKEMON: WAKE UP SNORLEX**	Viz Video Pioneer Entertainment 2140	Animated	1440	NR	19.98
40	30	9	**INSPECTOR GADGET**	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			No. 1		
1	8	3	**RUNAWAY BRIDE** (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts
2	1	8	**AMERICAN PIE** (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
3	5	4	**BOWFINGER** (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
4	7	4	**THE 13TH WARRIOR** (R)	Touchstone Home Video Buena Vista Home Entertainment 16273	Antonio Banderas
5	9	2	**TARZAN** (G)	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated
6	3	8	**THE GENERAL'S DAUGHTER** (R)	Paramount Home Video 329033	John Travolta Andie MacDowell
7	4	5	**LAKE PLACID** (R)	FoxVideo 20000009	Bill Pullman Bridget Fonda
8	15	3	**AN IDEAL HUSBAND** (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver
9	2	5	**MYSTERY MEN** (PG-13)	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush
10	16	2	**STIR OF ECHOES** (R)	Artisan Home Entertainment 10197	Kevin Bacon
11	NEW▶		**BLUE STREAK** (PG-13)	Columbia TriStar Home Video 03893	Martin Lawrence
12	10	12	**ENTRAPMENT** (PG-13)	FoxVideo 41123009	Sean Connery Catherine Zeta-Jones
13	6	8	**SUMMER OF SAM** (R)	Touchstone Home Video Buena Vista Home Entertainment 16283	John Leguizamo Mira Sorvino
14	RE-ENTRY		**THE WOOD** (R)	Paramount Home Video 336994	Taye Diggs Omar Epps
15	14	4	**RUN LOLA RUN** (R)	Columbia TriStar Home Video 01900	Franka Potente Moritz Bleibtreu
16	NEW▶		**THE ASTRONAUT'S WIFE** (R)	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron
17	12	5	**MICKEY BLUE EYES** (PG-13)	Warner Home Video 92565	Hugh Grant James Caan
18	13	21	**THE MATRIX** (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
19	17	15	**ARLINGTON ROAD** (R)	Columbia TriStar Home Video 04049	Jeff Bridges Tim Robbins
20	11	14	**NOTTING HILL** (PG-13)	Universal Studios Home Video 84154	Julia Roberts Hugh Grant

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

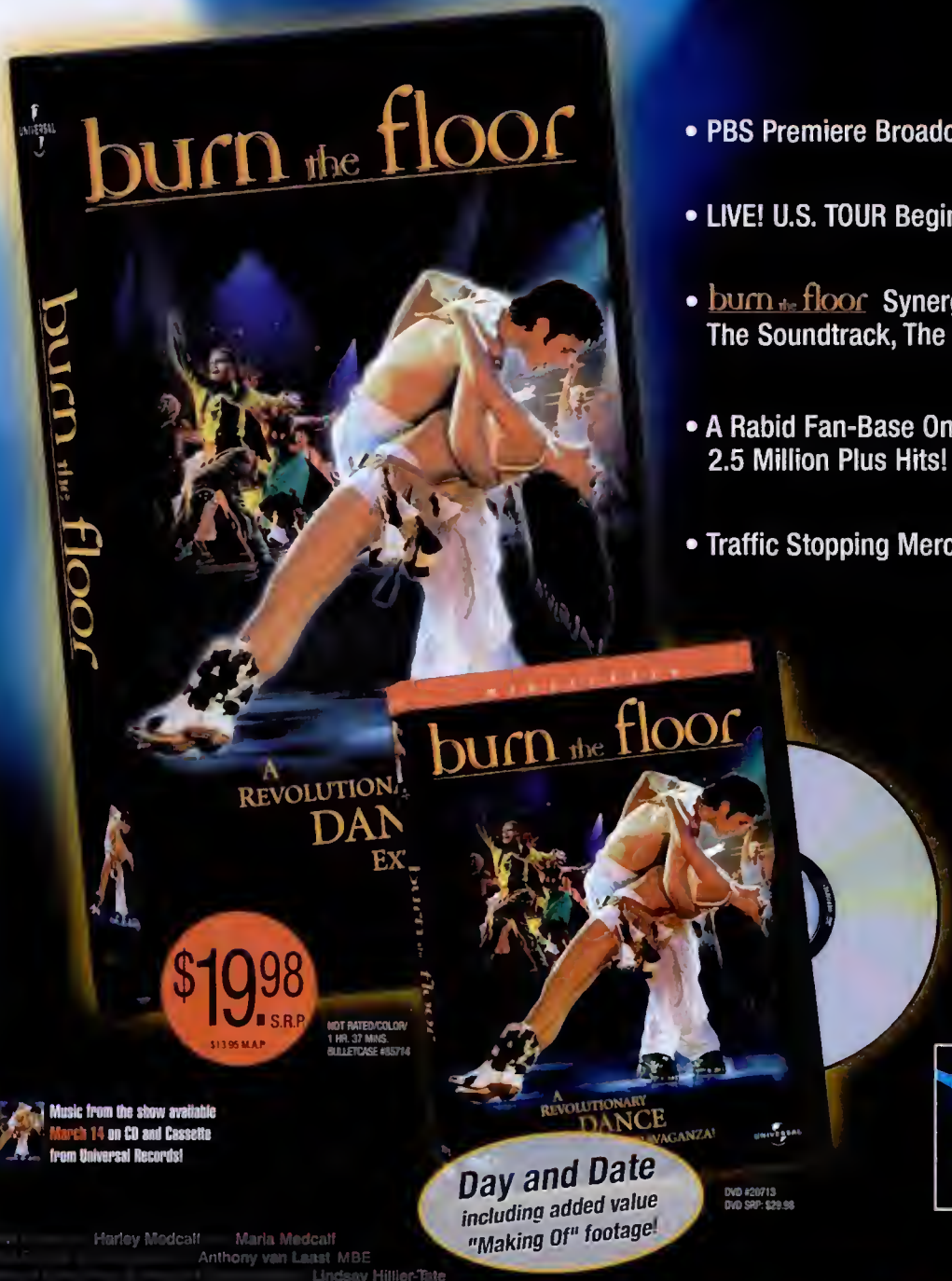
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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			No. 1		
1	3	22	**THE MATRIX** (R) ($24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
2	1	3	**TARZAN** (G) ($34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 15795	Animated
3	2	2	**BLUE STREAK** (PG-13) ($24.99)	Columbia TriStar Home Video 04001	Martin Lawrence
4	4	9	**AMERICAN PIE** (NR) ($29.98)	Universal Studios Home Video 20733	Jason Biggs Alyson Hannigan
5	NEW▶		**THE STORY OF US** (R) ($26.98)	Universal Studios Home Video 20711	Bruce Willis Michael Pfeiffer
6	6	9	**THE SHAWSHANK REDEMPTION** (R) ($19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
7	11	11	**DEEP BLUE SEA** (R) ($24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
8	7	7	**THE THOMAS CROWN AFFAIR** (R) ($24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
9	5	4	**RUNAWAY BRIDE** (PG) ($29.99)	Paramount Home Video 323847	Richard Gere Julia Roberts
10	10	28	**HEAT** (R) ($24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
11	8	3	**STIR OF ECHOES** (R) ($29.98)	Artisan Home Entertainment 10197	Kevin Bacon
12	12	5	**THE 13TH WARRIOR** (R) ($29.99)	Touchstone Home Video/Buena Vista Home Entertainment 16273	Antonio Banderas
13	9	2	**THE ASTRONAUT'S WIFE** (R) ($24.98)	New Line Home Video/Warner Home Video N4806	Johnny Depp Charlize Theron
14	15	16	**SAVING PRIVATE RYAN** (R) ($34.99)	DreamWorks Home Entertainment 84664	Tom Hanks Matt Damon
15	RE-ENTRY		**GOODFELLAS** (R) ($24.95)	Warner Home Video 2039	Robert De Niro Joe Pesci
16	19	14	**AUSTIN POWERS: THE SPY WHO SHAGGED ME** (PG) ($24.98)	New Line Home Video/Warner Home Video N4851	Michael Meyers Heather Graham
17	14	5	**BOWFINGER** (PG-13) ($24.98)	Universal Studios Home Video 20576	Steve Martin Eddie Murphy
18	16	4	**THE WOOD** (R) ($29.99)	Paramount Home Video 336994	Taye Diggs Omar Epps
19	18	10	**THE GENERAL'S DAUGHTER** (R) ($29.99)	Paramount Home Video 329037	John Travolta Madeleine Stowe
20	17	9	**AMERICAN PIE** (R) ($29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan

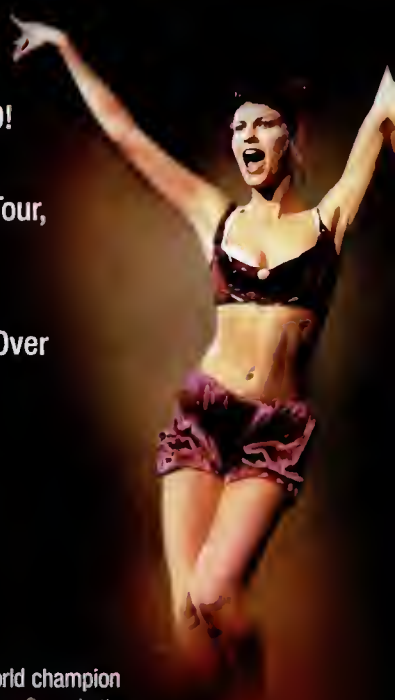
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Lindsay Hillier-Tate
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Bonita Bryg
Lucas J. Corrubia
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Fergus Login

DTS STEREO SURROUND

STREET DATE: APRIL 4
VHS PRE-ORDER CLOSE: March 6
DVD ORDER CLOSE: February 28

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Expect 'Extremely Goofy' Leap Day; 'Joseph' A Video First

GOOFIN' OFF: Walt Disney Home Video has chosen what's arguably the goofiest day of the year, Tuesday (29), Leap Day, as the release date for its direct-to-video "An Extremely Goofy Movie," which premieres on VHS and DVD.

Available at $24.99 and $29.99, respectively, "An Extremely Goofy Movie" includes the bonus feature "Kids' Goofiest Jokes," a live-action short consisting of real kids telling their favorite jokes. Plus, pop group **Cleopatra** is featured in a video performance of dance single "Right Back Where We Started From."

The song can also be heard on Walt Disney Records' soundtrack album "An Extremely Goofy Movie Dance Party," which is being released day and date with the video and DVD.

The album also includes remakes of the songs "Shake Your Groove Thing," "Pressure Drop," and "Future's So Bright, I Gotta Wear Shades."

Voice talent featured in the film includes **Bill Farmer** (who's done Goofy for more than 20 years), **Pauly Shore**, **Vicki Lewis**, and **Bebe Neuwirth**.

The DVD version of the feature, which runs approximately 79 minutes, includes such supplemental features as a Goofy trivia game called "Me And My Day," a read-along for young viewers, and artwork.

DVD-ROM extras include Web links to sites like extremelygoofy.com and a playable demo of Disney's "Magic Artist Studio."



by Moira McCormick

GO GO GO, JOSEPH: Another video first comes courtesy of Universal Studios Home Video, which will release the first-ever filmed version of the Broadway hit "Joseph And The Amazing Technicolor Dreamcoat" on March 28.

Starring **Donny Osmond**, **Maria Friedman**, **Richard Attenborough**, and **Joan Collins**, "Joseph" is priced at $19.98 for VHS and $29.98 for DVD.

The **Andrew Lloyd Webber** and **Tim Rice** musical, which premiered in London on March 1, 1968, was originally composed by the duo while classmates in London as a pop cantata for a junior high school production. In the initial run the performance lasted only 20 minutes; songs were added with each new production.

"Joseph" finally opened on Broadway in its current form in 1982. It gained renewed popularity between 1992 and 1997, when Osmond played the lead role in theaters across America and Canada.

To support the release, PBS will air the show April 5 as part of the network's Easter programming block. Universal is also providing Easter-themed merchandisers.

Universal is launching a direct-response campaign, which will also push Lloyd Webber's "Cats."

A national coupon insert targeting 58 million households will be dropped April 9, featuring coupons good for an instant $3 off "Joseph" and off DreamWorks' "The Prince Of Egypt."

WINSOME WIMZIE: Sony Wonder is supporting the release of two new titles in its "Wimzie's House" series via a cross-promotion with Simon & Schuster Interactive.

"Babies Have It Made" and "Pet Tales" include two full-length episodes from the top-rated PBS children's program "Wimzie's House."

They're set for release March 7 and are priced at $9.98 each. The tapes have a running time of 55 minutes.

Sony Wonder is also releasing a Wimzie audio title, "Wimzie's Fantabulous Songs," the same day.

Both video titles and the Wimzie audio will include offers for the new Simon & Schuster Interactive CD-ROM "Wimzie's House."

The CD-ROM will include an offer for all of Sony Wonder's "Wimzie's House" videos, including two previously released videos, "You're Special" and "It's Magic Time!" The videos will also be featured in Simon & Schuster Interactive print advertising scheduled for April and September.

Billboard® MARCH 4, 2000

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
			◄ No. 1 ►		
1	1	4	**THE ADVENTURES OF ELMO IN GROUCHLAND** Columbia TriStar Home Video 04528	1999	21 96
2	2	11	**MARY-KATE & ASHLEY: PASSPORT TO PARIS** Dualstar Video/Warner Home Video 36878	1999	19 96
3	NEW ▶		**TARZAN** Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26 99
4	22	2	**POKEMON: JIGGLYPUFF POP** Viz Video/Pioneer Entertainment 241	1840	14 98
5	NEW ▶		**POKEMON: WAKE UP SNORLAX** Viz Video/Pioneer Entertainment 242	1840	14 95
6	4	7	**THE IRON GIANT** Warner Family Entertainment/Warner Home Video 17644	1999	22 95
7	7	13	**MUPPETS FROM SPACE** Columbia TriStar Home Video 04251	1999	21 95
8	RE-ENTRY		**POKEMON: THUNDERSHOCK** Viz Video/Pioneer Entertainment 00050	1999	14 98
9	10	7	**POKEMON: GREAT RACE** Viz Video/Pioneer Entertainment 1050	1999	14 98
10	14	45	**MULAN** Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26 99
11	5	7	**POKEMON: PIKACHU PARTY** Viz Video/Pioneer Entertainment 1049	1999	14 98
12	3	17	**THE PRINCE OF EGYPT** DreamWorks Home Entertainment 84779	1998	26 99
13	13	204	**LADY AND THE TRAMP** Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26 99
14	9	21	**POKEMON: SEASIDE PIKACHU** Viz Video/Pioneer Entertainment 00080	1999	14 98
15	RE-ENTRY		**BAMBI** Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26 99
16	12	17	**MARY-KATE & ASHLEY: FASHION PARTY** Dualstar Video/WarnerVision Entertainment 56502	1999	12 95
17	8	290	**PINOCCHIO ◆** Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14 99
18	RE-ENTRY		**POKEMON: THE MYSTERY OF MOUNT MOON** Viz Video/Pioneer Entertainment 00020	1999	14 98
19	RE-ENTRY		**LION KING II: SIMBA'S PRIDE** Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26 99
20	25	3	**BARBAR: KING OF THE ELEPHANTS** HBO Home Video/Warner Home Video 91567	1999	19 96
21	17	15	**TELETUBBIES FUNNY DAY** PBS Home Video/Warner Home Video B3946	1999	12 95
22	RE-ENTRY		**POKEMON: I CHOOSE YOU, PICKACHU** Viz Video/Pioneer Entertainment 00010	1998	14 98
23	24	179	**101 DALMATIANS** Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26 99
24	RE-ENTRY		**POKEMON: THE SISTERS OF CIRULEAN CITY** Viz Video/Pioneer Entertainment 003D	1998	14 98
25	18	14	**POKEMON: FASHION VICTIMS** Viz Video/Pioneer Entertainment 00080	1999	14 98

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

HIGH-TECH CHIPS, ENCODED VIDEOS DRIVE ACTION AT 97TH TOY FAIR

(Continued from page 111)

Group director of marketing Molly Lagermeier, the product has recently completed a successful test in Minnesota's Twin Cities market, where it was sold at Hollywood Video, Mr. Movies, Total Video House, and Total Entertainment Center stores.

Lagermeier notes that one of Video Buddy's selling points is that children can set the product by themselves, following the videotape's instructions.

The unit, which includes a welcome tape, generally retails for between $49.95 and $59.95.

ILG, which produces the interactive videos for the console, also licenses characters to use in the video programs. Six tapes are available, featuring characters from "The Big Comfy Couch," "The Adventures Of Paddington Bear," "DinoBabies," "Once Upon A Tree," "Salty's Lighthouse," and "Jim Henson's Muppet Babies." Lagermeier says that the company will announce the addition of two more licensees in March.

Other big Toy Fair news included Warner Bros. Worldwide Consumer Products' announcement that Mattel will be the official toy licenser for the wildly successful Harry Potter book series and the upcoming movie.

The first wave of toys will be released this fall through Warner stores only. However, there will likely be a wide range of merchandise available at all retail stores when Warner releases the film version in fourth-quarter 2001. Trading cards of the main characters from the Potter books will be created by the same company that produces Pokémon trading cards, another Warner Bros. property.

The second Pokémon movie will be released this summer, with a third already slated for 2001.



Universal plans to make a huge number of licensed products available to coincide with the live action theatrical release of "How The Grinch Stole Christmas."

At last, "Stuart Little" merchandise is set to hit the market soon after the film's continued success at the box office.

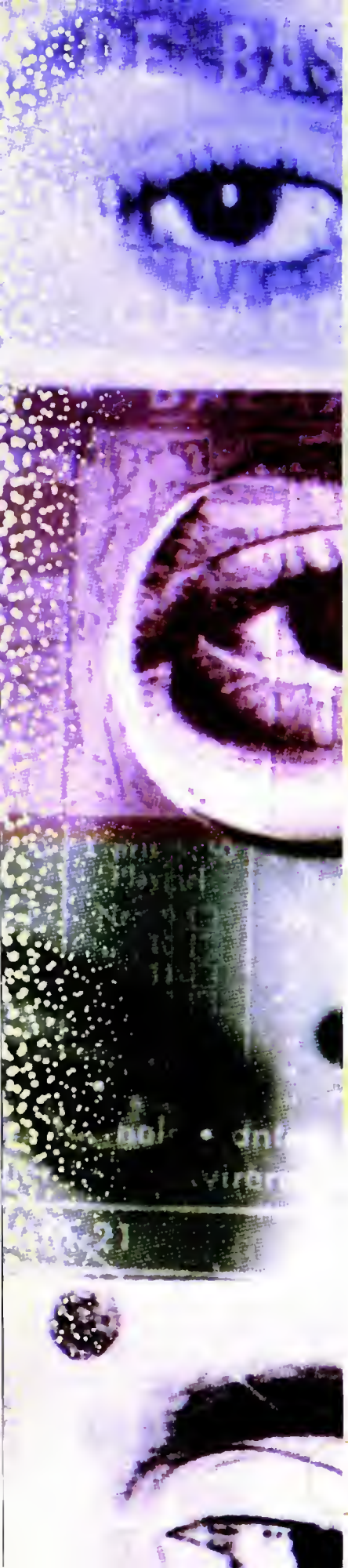
While it seems apparent that even Sony Pictures Consumer Products didn't expect the film to be such a huge hit, its $130 million gross has many licensees scrambling to piggyback promotional efforts on the film's video release, slated for April.

According to Sony Pictures Consumer Products executive VP Peter Dang, the company is now committed to building a long-term entertainment franchise around "Stuart Little." In addition to the film, the studio is developing a TV series and specials, as well as transforming the existing promotional Web site into an ongoing educational and entertainment site.

Upcoming films that already have extensive licensed-goods programs in place include "How The Grinch Stole Christmas," due in theaters at the end of the year. At Toy Fair, "Grinch" adhesive bandages, toothbrushes and toothpaste, party goods, cake decorating kits, stickers, and talking collectible cards were on display, as was merchandise from Paramount Pictures' "Rugrats In Paris: The Movie," which is scheduled for a Thanksgiving release.

Paramount also revealed licensed merchandise for the new direct-to-video "Blues Clues" movie from its Nickelodeon brand. Gillette, Oral-B, Good Humor, Breyers, Johnson & Johnson, Kraft Foods, Mott's, and Nabisco have all signed on for the project.

Hefty licensed merchandise programs are also in store for the films "Rocky And Bullwinkle," due in theaters this summer; "Flintstones: Viva Rock Vegas," due in theaters May 12; "Dinosaurs," the combination of realistic computer-generated imaging and live-action characters, due in theaters May 24; "Titan A.E.," the animated sci-fi movie voiced by Matt Damon, Bill Pullman, Drew Barrymore, Janeane Garofalo, and Nathan Lane, due in theaters June 16; "102 Dalmations," with Glenn Close reprising her role, due in November; and "Jumanji 2," due in theaters in December.



Billboard

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NRB Split On Web, Low-Power FM

New Services Are Hot Topics At Christian Broadcasters Confab

BY DEBORAH EVANS PRICE

NASHVILLE—The threat of the mighty Internet and low-power FM stations led the hot topics discussed by Christian broadcasters during the 57th annual National Religious Broadcasters (NRB) Convention, held Feb. 5-8 at the Anaheim Convention Center here.

The event drew more than 5,000 registrants and boasted the largest exhibit hall in the convention's history, with more than 270 exhibits covering 150,000 square feet of space. NRB president Brandt Gustavson also took pleasure in announcing that the association membership was at an all-time high of 1,257 members.

For Christian radio broadcasters, there were numerous educational sessions that drew solid participation, among them "The Future Of Radio," "The Role Of News In Broadcast Ministry," "FCC Update," and "Nontraditional Revenue: The Financial Future Of Christian Radio."

"The whole theme of this convention has been 'Get on the Internet!' " said George Wilson of WCLN Fayetteville, N.C. In discussions during the sessions, NRB attendees seemed to be split into two camps—some who perceive the Internet as a threat to Christian radio and others who see it as an opportunity.

"At the top of my list [of concerns] is the 'I' word," said Greg Anderson, president of Salem Radio Network. "We cannot do business as usual. We have to embrace it and find ways to integrate it."

Christian programmers voiced concern that the Internet—and particularly audio streaming that would let listeners tune in to their favorite religious talk programs at any time—would threaten their stations' listenership.



A Night Of Music. The 57th annual National Religious Broadcasters (NRB) Convention in Anaheim, Calif., included an evening of music Feb. 7 by contemporary Christian artists Michael W. Smith, Chris Rice, and Kathy Troccoli. The Christian Brotherhood Newsletter sponsored the "Evening Celebration!" that was hosted by Jerry Jenkins, author of the best-selling "Left Behind" series. Pictured, from left, are Rice, Troccoli, NRB VP Michael Glenn, Smith, and Jenkins.

Most everyone agreed the best way to combat competition from the Internet is to emphasize what the station has to offer the local community. "If you're a radio station and you haven't started streaming audio, you should have yesterday," said Jim Sanders, VP of technical services at the Ambassador Advertising Agency. "What Internet streaming audiences want is local information, and that can best be supplied by you."

Sanders urged programmers to create Web sites for their stations. "It's critically important to brand yourself, and that's best done by local service."

Session attendee Ron Mighell of KGLE Glendive, Mont., agreed that local emphasis is crucial. "If you're international like the Internet is, you cannot be local," said Mighell, an NRB board member. "It's like being tall short or old young. It's mutually exclusive. They can't be local, but I can, and that's what I'm going to shine at."

INTERNET OPPORTUNITIES

Many programmers see the Internet as an opportunity. "I think God is going to bless Christian radio, and the Internet is just a tool to use to our advantage," said Woody Van Dyke of TV station KJAC in Port Arthur, Texas.

Focus on the Family's Mike Trout encouraged programmers to be creative and embrace new technology. "The future is very good if we think creatively and if we don't get mired in the fear of technology," he said. "We need to pursue some thoughts that may be a little scary and use the medium in ways we never dreamed before."

Ingvar Nevland from Christian Radio Norway said his network plans to switch to digital audio within 18 months. "We have a Web site,"

(Continued on next page)

newsline...

NAB GOES TO THE HILL. Radio leaders met with the House Telecommunications Subcommittee Feb. 17 for a hearing on the controversial measure passed by the Federal Communications Commission (FCC) to issue hundreds of licenses for low-power FM (LPFM) service. The hearing was held on a bill sponsored by Rep. Michael Oxley, R-Ohio, which would reverse the FCC decision; its co-sponsor list has grown to 113, and Sen. Judd Gregg, R-N.H., has filed a similar bill in the Senate. FCC Chairman Bill Kennard, who declined to appear, instead sent Bruce Franca, a deputy chief in the agency's Office of Engineering and Technology. Franca told the subcommittee that the FCC had taken "a conservative approach" in an effort to ensure full-power stations will not cause interference. He also presented internal FCC engineering studies aimed at refuting National Assn. of Broadcasters (NAB) documents detailing signal clutter. "We are convinced that LPFM service will not adversely impact reception of full-service FM stations, nor will it affect that transition of these stations to digital service," he said. Bonneville president/CEO Bruce Reese, however, told the panel LPFM will create "a Swiss cheese coverage pattern" for existing stations; thereby, "millions of American listeners" will be subjected to additional interference. Meanwhile, the NAB has also won over the support of House Speaker Dennis Hastert, R-Ill., who lashed out at LPFM during a speech before radio executives earlier this month. Hastert's support may ensure the bill will work its way through the House without wallowing in committee. No matter what happens in Congress, the courts may have the ultimate decision. The NAB has formally filed an appeal of the LPFM ruling with the U.S. Court of Appeals.

NEW INDUSTRY WATCH. Lehman Brothers analyst Robert Peck is predicting that satellite radio provider XM's share price will hit $60 by the end of 2000, or roughly double where it sits now. "We project that the digital audio radio service will grow to over 30 million subscribers by 2007," says Peck, adding that XM "should split this [FCC]-licensed duopoly market and prosper from its advantages over traditional radio." XM's stock hit new highs on Peck's recommendation and the recent announcement that XM and rival Sirius Satellite Radio will partner to develop a single satellite radio receiver standard to curtail potential consumer confusion (see story, page 133).

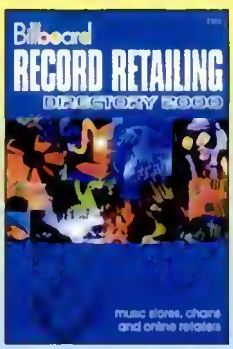
MERGER MANIA EXTENDS TO BROADCAST LAW FIRMS. One of broadcasting's biggest law firms is following its clients' example by merging. Fisher, Wayland, Cooper, Leader & Zaragoza will merge with Shaw Pittman to become one of Washington, D.C.'s largest law firms. Fisher, Wayland was created in 1934, the same year the FCC was established, and it represented clients in the FCC's first AM radio licensing proceeding.

NOT ACCUMULATED. In an unusual move, Citadel announced that it is *not* merging with Cumulus Media. The statement was in response to stories in another trade claiming the two companies are in merger talks. Citadel says that those reports "are unfounded and without basis" and that it has no intention to undertake any such discussions. **FRANK SAXE**

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Adult Contemporary

T. WK.	L. WK	2 WKS.	WKS ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	21	**I KNEW I LOVED YOU** COLUMBIA 79036 †	SAVAGE GAROEN 11 weeks at No. 1
2	2	2	19	**THAT'S THE WAY IT IS** 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	3	3	25	**AMAZED** BNA 65957 †	LONESTAR
(4)	4	4	10	**BACK AT ONE** MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
(5)	12	13	5	**SHOW ME THE MEANING OF BEING LONELY** JIVE ALBUM CUT †	BACKSTREET BOYS
6	5	5	27	**I DO (CHERISH YOU)** UNIVERSAL ALBUM CUT †	98 DEGREES
(7)	11	17	5	**BREATHE** WARNER BROS. 16884 †	FAITH HILL
8	7	7	46	**YOU'LL BE IN MY HEART** WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
9	6	6	43	**I WANT IT THAT WAY** JIVE ALBUM CUT †	BACKSTREET BOYS
(10)	10	11	11	**ANGELS** CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
11	8	8	29	**MUSIC OF MY HEART** MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
12	9	9	37	**I COULD NOT ASK FOR MORE** LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
13	13	10	15	**STRANGERS LIKE ME** WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
14	15	14	44	**I WILL REMEMBER YOU (LIVE)** ARISTA ALBUM CUT †	SARAH MCLACHLAN
15	14	12	31	**SHE'S ALL I EVER HAD** C2 79259 †	RICKY MARTIN
(16)	17	19	18	**SMOOTH** ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	19	18	50	**KISS ME** SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
18	20	20	112	**TRULY MADLY DEEPLY** COLUMBIA 78723 †	SAVAGE GAROEN
19	18	16	68	**ANGEL** WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
20	16	15	44	**THE HARDEST THING** UNIVERSAL 156846 †	98 DEGREES
21	22	22	9	**I LEARNED FROM THE BEST** ARISTA ALBUM CUT †	WHITNEY HOUSTON
22	21	21	16	**THERE SHE GOES** SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
23	24	24	23	**I NEED TO KNOW** COLUMBIA 79250 †	MARC ANTHONY
(24)	NEW ▶		1	**SOMEDAY OUT OF THE BLUE** DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
25	23	23	7	**WHEN THE HEARTACHE IS OVER** VIRGIN 38891* †	TINA TURNER

Adult Top 40

				◄ No. 1 ►	
1	1	1	35	**SMOOTH** ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 20 weeks at No. 1
(2)	2	2	19	**THEN THE MORNING COMES** INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	3	4	20	**I KNEW I LOVED YOU** COLUMBIA 79236 †	SAVAGE GAROEN
4	4	3	31	**MEET VIRGINIA** AWARE ALBUM CUT/COLUMBIA †	TRAIN
(5)	7	9	16	**THAT'S THE WAY IT IS** 550 MUSIC ALBUM CUT/550 WORK †	CELINE DION
(6)	10	12	13	**EVERYTHING YOU WANT** RCA ALBUM CUT †	VERTICAL HORIZON
(7)	9	11	8	**NEVER LET YOU GO** ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
8	5	5	19	**HANGINAROUND** DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
(9)	8	7	16	**I NEED TO KNOW** COLUMBIA 79250 †	MARC ANTHONY
10	6	6	37	**BLACK BALLOON** WARNER BROS. 16946 †	GOO GOO DOLLS
(11)	11	10	13	**TAKE A PICTURE** REPRISE 16882 †	FILTER
12	12	8	22	**BRAND NEW DAY** A&M ALBUM CUT/INTERSCOPE †	STING
13	13	13	47	**OUT OF MY HEAD** HOLLYWOOD ALBUM CUT †	FASTBALL
(14)	19	22	9	**I TRY** EPIC ALBUM CUT †	MACY GRAY
				◄ AIRPOWER ►	
(15)	21	21	7	**AMAZED** BNA 65957 †	LONESTAR
16	16	15	44	**SHE'S SO HIGH** COLUMBIA ALBUM CUT †	TAL BACHMAN
17	14	14	37	**SOMEDAY** LAVA 84536*/ATLANTIC †	SUGAR RAY
(18)	20	19	11	**FALLS APART** LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
19	15	18	17	**LEARN TO FLY** ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
				◄ AIRPOWER ►	
(20)	22	23	5	**BREATHE** WARNER BROS. 16884 †	FAITH HILL
21	17	16	21	**L.A. SONG** 143/LAVA 84547/ATLANTIC †	BETH HART
22	18	17	15	**THE GREAT BEYOND** WARNER BROS. 16888 †	R.E.M.
(23)	24	28	3	**AMERICAN PIE** MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
(24)	23	24	6	**SHOW ME THE MEANING OF BEING LONELY** JIVE ALBUM CUT †	BACKSTREET BOYS
(25)	25	26	8	**BLUE (DA BA DEE)** REPUBLIC 166038*/UNIVERSAL †	EIFFEL 65

Based on a survey of radio airplay and audience impressions monitored by Nielsen Broadcast Data Systems. Ranked by total points, which are determined by a formula combining radio station playlist rankings with the number of times each song is played, as measured by electronic monitoring, and the audience impressions (based on station size) for each play. Charts are compiled from a minimum of 100 reporting stations and are updated weekly. Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available.
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RAB Attendees Dismiss Offer From AOL

Broadcasters Seek Profit As Well As Exposure In Future Web Ventures

This story was prepared by Frank Saxe of Airplay Monitor.

DENVER—Saying radio will no longer hand its content over to Internet providers for free, many broadcasters are rejecting a new effort by America Online (AOL) to team with radio.

Launching its "Radio Partner" effort to a crowd of GMs and radio salespeople gathered in Denver for the Radio Advertising Bureau's (RAB) annual conference, AOL asked for radio to offer its audio.

"You'll be able to drive traffic to your Web site," said Charles Warner, AOL VP of interactive marketing. "It's a partnership, not an exchange of dollars."

Few details of the program were revealed, but broadcasters by and large rejected it, with a clear majority of the more than 2,500 attendees walking out on Warner.

"We reach 260 million people a week; it seems the challenge is for our industry to get the economic benefits," challenged Emmis CEO Jeff Smulyan, who is among the broadcasters still stinging from deals cut with Broadcast.com, which later merged into Yahoo!.

"We gave our content to Broadcast.com, and they got $5 billion out of it. What do we get out of a partnership with you? Does the economic benefit go to us or you?" scolded Smulyan, who is spearheading a radio industry initiative to launch its own Internet service provider, similar to Broadcast.com.

RAB president/CEO Gary Fries admitted that the industry "almost stayed too long just in the radio business" and urged stations to convert their sales forces into multimedia marketing teams.

"Any station that doesn't unite Internet relationships into its programming would be foolish," he said. According to BRS Media, 3,025 stations are Webcasting, as of Jan. 25.

As with many recent programming conventions, other Internet implications dominated many discussions at the RAB conference. Overcoming the perception of a "digital divide" between R&B and general-market audiences was one issue. Mary Ware, national sales manager for R&B WGCI-FM Chicago, says her station took 10% of the market's Web advertising dollars.

But Brad Sanders, president of Baby Sitter Productions—producer of such R&B morning-show hits as "On the Phone With Tyrone"—called on R&B radio to do more cyber business. "We need to show them the numbers; we need to be smarter. We need to be tougher," he said.

The mood at the Denver show was markedly different from that of previous years, when consolidation job stress overshadowed conversation. Fueled by RAB's release of figures showing that the industry took in a record $17.7 billion in ad revenue last year, many people are once again focused on making money. "The picture is starting to come together," said one account executive.

NRB SPLIT ON WEB, LOW-POWER FM

(Continued from preceding page)

said Nevland, "and we have lots of plans for the next year."

Though the Internet is changing the way stations do business, most expect radio to continue to thrive. Several people cited the purported demise of radio when television came on the scene and say that, likewise, the Internet won't totally eclipse radio.

"I believe in both AM and FM radio. I still think we have a niche," said Les Sowiak, GM of WBMJ San Juan, Puerto Rico. "I think if we educate the younger ones that radio is a cool place to be, we'll be fine. The convenience of radio I don't think is going to change that much."

One of the best-attended panels was the "FCC Update," where programmers had the opportunity to ask questions of the Federal Communications Commission (FCC) chief of media Roy Stewart and the FCC's Linda Blair. At the convention's opening-night session, Stewart was presented with the NRB's Broadcast Service Award.

During his Monday panel, he joked that some of his co-workers at the FCC kidded him that he might not return from the convention due to the FCC's recent skirmish with Christian broadcasters. The situation was resolved when the FCC reversed a decision restricting religious expression on noncommercial educational TV stations. The ruling was a result of a controversial decision that came when the FCC granted a license for Cornerstone's WPCB Pittsburgh to move to Channel 16, usually reserved for noncommercial educational programming.

In issuing the license, the FCC also placed additional guidelines stating that "religious exhortation, proselytizing, and statements of personally held religious views or beliefs" would not qualify as educational. The FCC reversed its decision by a 4-1 vote, winning the commission the support of NRB attendees.

Another topic of concern was low-power FM stations and the upcoming window for applications in May. According to NRB spokesman Karl Stoll, "Our membership is pretty divided on low-power FM stations. NRB remains opposed to creation of a new service because we worry about interference with existing stations. We'll oppose it until we see engineering data that says it doesn't interfere with existing stations."

In other NRB news: The organization is preparing to build its first permanent headquarters in Manassas, Va. Wayne Pederson, executive VP of the Northwestern College Radio Network, was elected chairman of the NRB board of directors. He succeeds outgoing chairman David Clark.

During the opening session, controversial radio talk-show host Dr. Laura Schlessinger received the Chairman's Award. KKLA Los Angeles was named radio station of the year.

The convention combined educational seminars, concerts, and speakers. Michael W. Smith, Kathy Troccoli, Big Tent Revival, Chris Rice, Greater Vision, Steve Amerson, the Martins, and Bob Carlisle were among the Christian music acts performing during the convention.



Amerson Right 'On Track.' Chuck Ries, producer of Family Net Radio's "On Track" show, left, chats with California-based Christian recording artist Steve Amerson at the National Religious Broadcasters Convention. During the confab, Amerson moderated a panel, "Salt & Light: Reaching The World From L.A.," and was also a featured performer at the Public Policy Breakfast.

FALL '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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MIAMI—(12)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WEDR	R&B	80	67	68	71	8.7
WLYF	AC	48	50	51	54	5.1
WPOW	top 40/rhythm	55	50	51	51	4.0
WAMR-FM	Spanish	46	49	49	51	4 R
WHOT	R&B adult	52	42	46	45	4.0
WXDJ	Spanish	31	34	39	31	4.4
WAQI	Spanish	44	53	44	39	4.1
WRMA	Spanish	33	29	31	35	3.0
WLVE	jazz	37	38	39	37	3.0
WHYI	top 40	34	38	46	42	3.6
WTMI	classical	31	34	37	36	3.8
WKIS	country	33	45	34	36	3.4
WZTA	album	35	31	29	33	3.2
WMGE	R&B oldies	15	17	16	15	3.0
WMJI	oldies	31	31	28	27	2.8
WCMQ-FM	Spanish	26	31	24	16	2.7
WFLC	AC	29	33	30	32	2.7
WQAM	sports	31	31	29	29	2.7
WDGG	cls rock	30	31	33	27	2.9
WIOO	N/T	16	20	10	19	2.5
WSUA	Spanish	14	19	12	10	1.8
WRTO	Spanish	23	21	24	21	1.8
WJNA	N/T	15	20	12	13	1.4
WQBA-AM	Spanish	14	17	14	21	1.4
WACC	Spanish	09	06	10	06	1.3
WMRM	religious	12	12	09	07	1.5

SEATTLE—(14)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
KIRO-AM	N/T	49	56	66	77	8.8
KBSG-AM-FM	oldies	47	50	37	43	8.8
KUBE	top 40/rhythm	60	55	55	55	8.5
KMPS-AM-FM	country	55	46	50	49	9.0
KVI	N/T	43	30	45	35	4.7
KLSY	AC	47	32	40	44	4.5
KBKS	top 40	48	44	49	49	4.3
KRQO	modern	36	44	40	47	4.3
KRWM	AC	31	38	35	27	4.2
KONQ	N/T	41	33	37	29	3.7
KPLZ	adult top 40	35	41	10	40	3.7
KING	classical	36	35	30	33	3.6
KWJZ	jazz	38	33	34	46	3.9
KJSW	album	35	41	35	31	3.3
KMTT	triple-A	30	26	29	27	3.1
KJXI	adult std	30	40	37	32	3.0
KZOR	cls rock	34	29	11	33	2.8
KJR-AM/KNHO	sports	21	35	21	14	2.3
KJR-FM	cls rock	34	29	39	36	2.3
KQBZ	N/T	26	30	20	21	1.8
KYCW-FM	country	21	25	24	25	1.9
KCMS	religious	15	18	18	14	1.6
KFRK	modern	10	06	00	09	1.6
KNWX	N/T	16	19	14	16	1.4

KANSAS CITY—(30)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
KQRC	album	53	61	74	60	7.1
KMXV	top 40	05	57	85	72	6.6
KPRS	R&B	93	75	63	63	8.7
WDAF	country	65	71	02	65	8 R
KFKF	country	72	60	46	52	5.4
KUDL	AC	54	54	54	48	5.1
KCFX	cls rock	59	46	49	43	9.6
KMBZ	N/T	54	59	61	54	4.7
KBEQ-FM	classical	44	44	44	46	4.5
KCMO-FM	oldies	46	43	46	50	4.4
KXTR/KUPN	classical	28	33	36	30	4.4
KSRC	AC	20	34	33	35	4.2
KCIY	jazz	41	31	36	34	4.0
KCHZ	top 40	19	24	31	26	3.7
KYYS	album	49	45	44	50	3.7
KCMO-AM	N/T	36	29	34	30	3.5
KRRC	R&B oldies	20	28	26	36	2.9
WH6	sports	03	03	04	04	1.R
KPRT	religious	12	19	16	12	1.4

SAN ANTONIO, TEXAS—(32)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
KTFM	top 40/rhythm	92	94	113	97	0 8
KISS-FM	album	52	5R	75	76	8.1
KXXM	top 40	74	84	76	68	7.0
KSTN-AM-FM	Spanish	53	47	64	60	7.0
KZEP-FM	cls rock	74	70	63	59	6 7
KONO-AM-FM	oldies	53	63	54	55	5.0
KCYY	country	40	40	44	52	4.0
KAJA	country	53	42	39	53	4.4
KSMG	adult top 40	55	43	40	37	4.3
KQXT	AC	35	42	32	42	3.7
WOAI	N/T	27	34	19	36	3.7
KCJZ	G&B oldies	33	26	22	32	3.0
KTSA	N/T	47	57	37	35	3.3
KROM	Spanish	27	40	20	37	3.1
KLEY	Spanish	32	35	25	19	2.8
KSJL-AM-FM	R&B adult	27	17	21	15	1.9
KKYX	country	20	18	10	20	1 R
KLUP	adult std	22	21	26	24	1.6

COLUMBUS, OHIO—(34)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WNCI	top 40	83	90	101	99	R 1
WTVR	N/T	75	03	60	00	7.7
WCOL-FM	country	90	76	56	63	7.9
WSNY	AC	60	69	76	73	7.2
WLVO	album	60	57	72	65	6.5
WCKX	G&B	69	73	60	71	0 8
WSNS-FM	oldies	55	49	41	65	5.9
WBZX	album	41	46	55	53	5.4
WHOK	country	42	41	42	35	3.6
WMNI	adult std	29	29	22	37	2.9
WXMG	G&B oldies	20	15	23	21	2.7
WGNS-AM	sports	26	17	19	23	2.0
WIZA/WJZX	jazz	19	12	10	17	2.0
WKST	80s oldies	31	23	22	19	1.9
WZAT	modern	22	24	15	18	1.6
WEGE	cls rock	10	23	20	21	1.6
WAZU	album	13	17	20	10	1.7
WWCO	modern	16	25	22	24	1.7
WCLT-FM	country	10	17	22	17	1.5
WVKO	religious	15	12	21	13	1.5

SALT LAKE CITY—(35)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
KSL	N/T	65	56	51	61	7.1
KSFI	AC	00	64	50	72	6 0
KZHT	top 40	64	64	60	51	5.6
KUGL	country	48	37	47	51	4 5
KUSR-FM	adult top 40	36	32	36	20	4.4
KBER	album	40	42	34	40	4.1
KDQI	oldies	47	43	41	41	4.1
KURR	cls rock	41	44	29	30	4.0
KOSY/KRAO	AC	41	41	33	24	3.9
KXRK	modern	54	49	40	40	3.0
KENZ	modern	47	41	46	44	3.5
KKAI	country	34	41	43	36	3.5
KQMR	adult top 40	43	37	11	42	3.4
KSOP-AM-FM	country	40	47	37	42	3.4
KDYL/KOVO	adult std	26	33	24	26	3.2
KURB	cls rock	21	36	31	34	3.1
KUHU/KTCE	top 40/rhythm	—	10	39	33	3.1
KBZN	jazz	21	23	20	21	2.8
KBEE-FM	adult top 40	27	36	30	30	2.7
KNBS	N/T	33	28	34	33	2.7
KALL	N/T	20	22	23	23	2.2
KCPX	70s oldies	16	14	33	30	2 8
KFNZ	sports	19	20	27	14	1.8
KWLW	easy	01	13	11	15	1.5

NORFOLK, VA.—(36)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WQWI	R&B	115	140	126	123	10 8
WHOR-AM-FM	album	51	59	62	61	7.8
WMYZ	top 40/rhythm	47	48	51	57	6.5
WWDE	AC	63	67	50	57	5.8
WCMS-AM-FM	country	65	92	52	59	5.5
WGH-FM	country	54	59	52	52	5.1
WYSO	B&B oldies	45	40	27	34	5.1
WAFX	cls rock	46	37	54	55	5.0
WPTE	adult top 40	46	53	44	60	4.8
WJCO	jazz	48	92	50	44	4.9
WYKL	oldies	39	32	43	37	4.1
WNIS	N/T	43	41	40	32	4.0
WROX	modern	25	20	29	32	5.5
WSYY-FM/WSYV	R&B oldies	56	54	51	55	5.3
WPCE	religious	16	11	25	18	2.4
WXEZ	easy	26	27	32	28	2.4
WYGC	triple-A	32	34	27	24	2.3
WTAR	N/T	14	13	12	13	1.6

INDIANAPOLIS—(38)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WFMS	country	128	105	127	108	11 5
WIRC	N/T	78	93	91	90	8.4
WFBQ	album	98	106	85	93	7.4
WRZX	modern	54	52	61	72	R 2
WGLD	oldies	56	52	50	50	8.1
WTLC-FM	R&B	60	46	49	50	8.0
WTPI	AC	50	59	43	50	5.8
WZPL	top 40	50	52	59	59	9.8
WHHH	top 40/rhythm	54	46	61	50	5.5
WERS	adult top 40	49	58	52	40	5.8
WMYS	adult std	23	41	27	32	5.3
WNAP	cls rock	33	37	43	36	2.0
WTTS	triple-A	28	27	25	35	2.7
WOKS	R&B adult	27	17	20	19	2.2
WTLZ	jazz	17	15	25	11	1.0
WRCE	N/T	12	20	14	13	1.7
WTLC-AM	religious	09	08	11	16	1.9
WXIG	religious	17	10	14	11	1.4
WGRL	country	16	16	15	12	1.0

ORLANDO, FLA.—(39)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WXXL	top 40	71	76	56	73	8.2
WWKA	country	94	05	71	74	0 4
WOBO	N/T	75	03	64	09	8.1
WTKS	N/T	60	70	67	77	6.0
WLOQ	jazz	40	39	41	39	5.0
WMGF	AC	57	68	53	63	5.4
WHNR	R&B	60	59	53	49	5.3
WSWE	oldies	35	36	57	47	9.1
WOMX-FM	adult top 40	56	55	60	51	4.0
WJRG	album	43	44	53	46	4.5
WCFG	R&B adult	49	43	34	39	4.4
WMMQ	triple-A	46	55	53	43	4.3
WHTQ	cls rock	32	36	39	42	4.0
WOCL	R&B oldies	50	40	40	29	2.0
WHOO	adult std	22	26	22	20	1.6
WTYO	top 40/rhythm	10	19	22	23	1.8
WQTM	sports	16	12	12	14	1.3
WOKB	Spanish	06	10	19	11	1.2
WQRO	Spanish	08	09	06	10	1.2
WGRE-FM	country	04	05	00	04	1.6

LAS VEGAS—(40)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
KLUC	top 40/rhythm	93	6R	97	91	8.1
KUUL	adult std	95	93	00	110	9 0
KSNE	AC	56	71	59	65	0.0
KXTE	modern	61	62	56	56	0.5
KMXB	adult top 40	61	52	76	73	5.0
KWRR	country	47	72	58	56	5.0
KJSF	Spanish	42	31	50	40	5.9
KOOL	oldies	36	42	48	43	3.8
KXLZ	cls rock	48	47	33	30	3.0
KOMP	album	43	43	40	50	3.0
KXNT	N/T	25	20	26	31	3.5
KMZQ	AC	46	42	32	43	3.4
KFMS	country	38	53	42	35	3.2
KXPT	cls rock	35	34	34	42	2.7
KSTJ	adult top 40	23	37	20	26	2.4
KVBC	N/T	26	28	22	26	2.3
KWNR	N/T	13	12	09	12	1.2
KDOX	Spanish	23	15	10	12	1.2
KSFR	sports	—	—	—	04	1.2
KERO	sports	14	12	00	07	1.1

NEW ORLEANS—(41)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WQUE	R&B	139	143	146	150	14.4
WYLD-FM	B&B adult	7	05	95	09	0.8
WWL	N/T	105	74	56	78	7.0
WTKL	oldies	52	57	49	56	5.0
WNOE	country	56	61	69	64	5.7
KMEZ	R&B oldies	42	45	61	63	5.0
WLMG	AC	59	40	42	51	5.2
WLTS	adult top 40	40	32	40	39	5.2
KKNO	modern	56	51	37	43	4.8
KUMX	top 40	39	43	36	42	4.4
WRRO	cls rock	33	44	43	38	4.6
WEZB	top 40	37	40	37	36	3.7
WYLD-AM	religious	30	44	44	39	3.6
WBYU	adult std	20	20	22	20	1.0
WCKW-FM	cls rock	21	15	14	13	1.3
WBOK	religious	14	11	14	11	1.2

GREENSBORO, N.C.—(42)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WTQR	country	95	94	93	97	0.3
WQMG-FM	R&D adult	66	74	55	79	7.5
WJMH	R&B	97	73	66	93	7.2
WMAG	AC	66	71	61	67	6.3
WNSL	country	52	51	56	46	5.R
WWRY	cls rock	63	54	62	52	5.0
WKZL	top 40	50	40	39	31	5.0
WMQA	oldies	50	00	61	65	0.1
WRSJ	adult top 40	43	41	52	40	4.5
WSJS	N/T	40	55	48	41	3.6
WXRA	album	30	35	36	36	3.1
WKXU/WKIX	country	16	15	17	18	2.1
WDCG	top 40	13	19	13	21	1.6
WEAL	religious	15	18	21	11	1.4
WFMX	country	13	09	15	07	1.1
WJST-FM	adult std	12	12	15	21	3.1
WBRF	country	04	05	06	06	3.0
WENO	modern	11	11	15	11	3.0

NASHVILLE—(43)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WQQK	R&B	98	85	77	100	0.4
WIXA	AC	54	65	54	61	6.5
WRVW	top 40	57	64	59	69	7.7
WRRO	cls rock	82	78	90	81	6.7
WSIX	country	81	67	69	79	0.2
WGNX	oldies	47	63	57	53	0.0
WWTN	N/T	46	47	32	35	4.7
WZPC	modern	13	10	40	40	4.7
WKDF	country	34	39	36	34	4.5
WSM-FM	country	85	69	65	62	4.4
WSM-AM	country	37	29	27	37	3.7
WLAC-AM	N/T	45	39	25	32	3.5
WVOL	religious	18	22	27	23	3.8
WGFX	R&B oldies	36	33	25	35	2.8
WRPL	R&B oldies	09	27	26	22	5.3
WZTO	religious	33	18	23	17	2.3
WOZQ	top 40	24	27	30	34	2.1
WAMB-AM-FM	adult std	10	06	20	10	1.5
WHLT/WRLG	triple-A	08	17	15	17	1.8

MEMPHIS—(46)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WHRK	R&D	93	79	80	65	0.3
KHHT	R&B	60	59	61	53	6.8
WQIA	R&B adult	65	62	72	84	8.8
WKQX	country	66	46	59	60	8.5
WR6Q	R&B oldies	62	61	53	55	8.5
WHVR	AC	58	54	66	50	6.8
WEGR	album	54	46	55	50	5.3
WMC-FM	adult top 40	59	55	50	51	8.2
WLOK	religious	54	56	51	45	5.0
KJMS	R&B adult	45	66	56	52	4.8
WRSL	top 40	26	29	35	39	3.6
WQTQ	oldies	12	23	31	31	3.5
WQGY	country	31	40	35	30	2.3
WMEC	N/T	30	30	33	30	2.3
WMF5	album	21	20	23	29	2.1
WSRB	cls rock	40	43	10	35	2.1
KWAM	religious	14	19	21	28	1.8
WHBQ	sports	14	11	08	06	1.2
WMC-AM	N/T	17	13	13	09	1.1

RALEIGH, N.C.—(48)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WDCG	top 40	87	75	64	64	7.7
WQOK	G&B	81	73	75	77	7.4
WQOR	country	57	63	55	60	7.1
WRNL/WQDR	religious	52	55	65	03	8.8
WPTF	N/T	54	01	56	08	5.7
WRAL	adult top 40	57	62	53	57	9.7
WRDU	cls rock	51	52	59	52	5.7
WRSN	AC	45	44	50	46	4.5
WTRG	oldies	50	53	55	57	4.4
WFXC/WFXK	R&B adult	63	51	46	50	4.1
WBBR-FM	album	45	35	47	41	3.R
WKIX/WKXQ	country	40	33	20	29	3.1
WJMH	R&B	23	24	22	19	2.8
WWRD	jazz	23	23	25	24	2.2
WRBZ	N/T	13	18	10	08	1.6
WQNC	N/T	07	10	04	07	1.8
WMPM	country	12	06	09	06	1.0
WQMG-FM	R&B adult	05	09	04	05	1.0

AUSTIN, TEXAS—(49)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
KASE	country	92	86	84	83	7.7
KQBT	top 40/rhythm	68	54	69	81	0 7
KAMX	adult top 40	51	52	52	56	5.8
KKMJ	AC	73	52	55	50	9.3
KHFI	top 40	45	47	50	50	4.8
KVET-FM	country	61	50	55	50	4.5
KGSR	triple A	39	36	34	46	4.3
KLBJ-AM	N/T	46	53	55	50	4.3
KLBJ-FM	album	39	40	46	43	9.1
KEYI	oldies	45	41	36	32	3.8
KFMK	R&B oldies	34	54	28	37	3.8
KROX	modern	31	37	51	42	3.7
KPEZ	cls rock	38	42	35	34	2.9
KELG	Spanish	11	10	10	11	2.2
KLRC	country	12	19	21	19	2.1
KVET-AM	sports	11	10	12	17	2.0
KJFK	N/T	13	15	24	15	1.8
KKLB	Spanish	14	15	13	13	1.5
KQQQ	Spanish	08	12	08	05	1.4
KJCE	R&B adult	20	14	07	11	1.3
KQQA	Spanish	03	—	06	11	1.2
KFON	sports	04	07	07	05	1.0

WEST PALM BEACH, FLA.—(50)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WEAT-FM	AC	74	109	92	97	6 6
WJOY	adult std	57	60	54	63	7.2
WIRK	country	66	55	57	56	5.7
WEDR	B&B	62	41	41	45	4.7
WRMF	adult top 40	61	49	58	45	4.3
WJIC/WJNX	N/T	46	34	47	46	4.2
WWLV/WLVE	jazz	28	36	30	34	3.1
WTMI	classical	24	23	30	30	3.0
WRGR	cls rock	36	31	20	33	2.6
WLDI	top 40	25	35	34	36	2.8
WPBZ	modern	31	20	31	30	2.0
WHOT	R&D adult	21	22	20	21	2.0
WDKL	oldies	24	20	22	17	2.0
WHLX	B&D oldies	20	21	19	17	2.5
WRGG	cls rock	24	20	23	22	2.5
WDBF/WOBE	adult std	22	33	25	22	2.3
WMBX	adult top 40	21	21	23	21	2.2
WPOW	top 40/rhythm	22	25	18	23	2.1
WZZR	album	14	15	10	17	1.0
WJAM	sports	22	14	15	16	1.8
WBZT	N/T	24	15	20	14	1.8
WHYI	top 40	15	11	11	13	1.6
WZTA	album	17	14	12	11	1.R
WJNA	adult std	11	12	15	19	1.2
WHIS	country	14	15	10	13	1.1
WMGE	R&B oldies	06	09	00	11	1.1
WKIU	oldies	11	12	09	07	1.1
WIOD	N/T	07	09	09	08	1.8
WRMA	Spanish	13	17	09	10	1.6

JACKSONVILLE, FLA.—(51)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WAPE	top 40	74	00	96	91	16.4
WSOL-FM	R&D adult	65	69	61	62	7.7
WFYV-FM	album	72	72	89	64	7.4
WKQL	oldies	71	56	50	57	6.7
WQIK	country	57	78	04	69	6.5
WEJZ	AC	59	69	61	64	6.1
WJBT	R&B	70	58	56	55	6.6
WROQ	country	48	56	57	49	4.0
WONY	N/T	52	46	35	49	4.4
WPLA	modern	44	52	50	58	4.4
WFSJ	jazz	10	23	34	21	3.2
WZAZ	religious	20	30	28	36	2.5
WBWL	sports	21	11	08	15	1.0
WMXQ	AC	33	30	31	32	1.6
WBGB	religious	13	11	14	14	1.7
WWRR	cls rock	15	16	15	16	1.5
WCGL	religious	10	20	12	06	1.3
WNZS	sports	21	13	09	07	1.2
WSVE	religious	—	10	09	07	1.0

ROCHESTER, N.Y.—(52)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WHAM	N/T	111	120	105	103	11.7
WRMM-FM	AC	73	65	08	60	6.2
WBEE	country	120	94	05	71	7.0
WCMF-FM	album	57	56	55	64	R 4
WOKI	R&B	60	56	66	65	6.3
WVOR	adult top 40	52	59	04	57	5.6
WPXY	top 40	45	50	56	60	5.8
WNVE	album	39	51	48	40	4.4
WBBF	oldies	46	48	53	52	4.5
WKQB	top 40	13	09	25	22	3.6
WZNE	adult std	25	26	34	32	2.5
WEZO	adult std	25	26	34	32	2.5
WHTK	N/T	15	16	13	12	1.7
WIZG	jazz	14	17	15	13	1.7
WQRV	cls rock	25	13	23	24	1.5
WLCL	R&B oldies	27	27	12	17	1.1

LOUISVILLE, KY.—(53)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WAM2	country	142	118	120	145	11.5
WOIX	top 40	55	06	80	73	10.1
WHAS	N/T	126	119	117	118	16.8
WGZB	B&B	52	38	52	49	6.8
WSFR	cls rock	45	37	35	47	6.5
WVEZ	AC	62	76	72	77	5.2
WTFX	album	43	41	38	42	5.2
WRKA	oldies	47	47	46	52	4.7
WQMF	album	34	31	39	30	4.5
WQSH	adult top 40	09	24	29	16	2.8
WKJK	adult std	21	29	37	29	2.8
WBLO	R&B	31	22	25	29	2.5
WMRK	adult top 40	11	17	17	16	5.2
WLRS	AC	37	31	22	22	2.2
WMJM	R&B oldies	17	24	21	23	1.5
WLRY	N/T	14	17	12	13	1.4
WAVG	country	11	07	06	—	1.1
WLLV	religious	07	04	00	10	1.0

BIRMINGHAM, ALA.—(55)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
WZZK-FM	country	75	83	85	101	8.6
WBHJ	R&B	86	105	86	75	8.4
WBHK	B&B adult	104	67	75	79	7.4
WRAX	modern	73	70	70	60	5.5
WMJJ	AC	68	43	51	52	5.4
WRLR	album	—	15	17	30	5.3
WODL	oldies	51	40	56	51	5.2
WDEN/WQEM	top 40	72	36	37	47	4.4
WERC	N/T	48	45	50	42	4.3
WYSF	AC	35	61	68	61	4.3
WZ66	cls rock	35	52	39	51	4.3
WAGG	religious	24	28	48	37	4.2
WDXB	country	21	26	26	24	3.6
WQJC-FM	religious	32	18	22	20	2.2
WRRS	religious	04	24	18	16	2.2
WATX	B&B oldies	19	13	25	20	2.1
WJOX	sports	19	16	20	20	2.0
WERN	G&B oldies	22	24	14	08	1.6
WAPI	adult std	18	13	16	16	1.5
WILD	religious	13	11	12	08	1.3

RICHMOND, VA.—(57)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
W

THE MODERN AGE • BY JILL PESSELNICK

When Matt Scannell gets a buzz, there must be a song in the works. The lead singer of Vertical Horizon says, "Usually, songs first start with me sitting in my apartment playing the acoustic guitar. There's a buzzing feeling inside of me. Then I'll sometimes sing a phrase that comes off the top of my head and will rewind back to that moment and see if that is something I want to pursue."

Scannell adds, "I think it's important to write songs that I believe in and write about subjects that I know. Some writers have written brilliant songs about social issues. But I don't know enough about these issues to write a genuine song about them. There is nothing worse than an empty song. I try to draw from experience—it's my food for songs."

The lyric in "Everything You Want," this issue's No. 10 on Modern Rock Tracks, was crafted based



on this philosophy.

The title track from the outfit's first RCA album "is about a girl looking for Mr. Right," he says. "When she finally finds someone, she's already looking for someone else. The main character loves her and is there for her as a friend. But he's sick of it by the end of the song."

It's about "the concept of feeling that strongly about someone, when you feel all you need is a chance to show that person you could be everything to them. But somewhere inside of you, there is some doubt about your ability to be everything for anyone," he explains.

But Scannell can't doubt Vertical Horizon's success. Three independent albums have already established its fan base, which is growing with national airplay. "The power of radio cannot be denied," he says. "When I first heard one of our songs, I called everyone I know screaming."

Billboard® MARCH 4, 2000

Mainstream Rock Tracks™

LAST WK	THIS WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	14	ND LEAF CLOVER S & M (7 weeks at No. 1)	METALLICA ELEKTRA/EEG †
(2)	2	9	3	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG
(3)	3	4	6	DTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
(4)	4	3	9	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
(5)	6	6	16	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
(6)	7	5	11	DNLY GOD KNDWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
(7)	9	15	5	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
8	5	2	26	HIGHER HUMAN CLAY	CREED WIND-UP †
9	8	7	23	LEARN TD FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
(10)	15	18	6	WAS LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
11	10	11	24	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
12	11	12	17	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
(13)	16	19	6	WEAPDN AND THE WDUND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
(14)	20	23	4	STACKED ACTDRS THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
15	12	8	18	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
16	18	17	44	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
17	17	16	21	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
18	14	14	21	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
19	13	13	24	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
20	21	25	14	PARDDN ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
(21)	25	29	4	RUN TD THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
(22)	24	24	5	DAY AFTER DAY EUPHORIA	DEF LEPPARD MERCURY/IDJMG
23	23	22	12	NDBDDY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
24	19	10	14	BREADLINE RISA	MEGADETH CAPITOL
(25)	30	36	3	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
26	26	27	6	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
(27)	29	30	4	HDME DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG †
(28)	NEW ▶		1	STAND INSIDE YDUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
(29)	33	35	3	CHECK YDUR HEAD BUCKETHERRY	BUCKCHERRY DREAMWORKS †
(30)	32	34	4	IS ANYBODY HDME? HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
31	28	28	13	OPEN YDUR EYES PROUD LIKE A GOD	GUANO APES RCA †
32	22	20	10	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
(33)	38	—	2	SLEEP NDW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
(34)	36	—	2	WAFFLE HOME	SEVENDUST TVT
(35)	35	39	4	SOUTHTDWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
(36)	NEW ▶		1	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE
(37)	NEW ▶		1	LEADER DF MEN THE STATE	NICKELBACK ROADRUNNER
38	34	32	5	36-22-36 XXX	ZZ TOP RCA
(39)	NEW ▶		1	MISERABLE A PLACE IN THE SUN	LIT RCA †
(40)	NEW ▶		1	SALVATION BORN AGAIN SAVAGE	LITTLE STEVEN RENEGADE NATION/PACHYDERM

Billboard® MARCH 4, 2000

Modern Rock Tracks™

LAST WK	THIS WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
(1)	1	1	10	DTHERSIDE CALIFORNICATION (3 weeks at No. 1)	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	21	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
3	3	3	22	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
4	4	5	10	NEVER LET YDU GO BLUE	THIRD EYE BLIND ELEKTRA/EEG †
(5)	6	8	5	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
(6)	8	7	7	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
7	7	6	22	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL †
(8)	9	15	12	MISERABLE A PLACE IN THE SUN	LIT RCA †
9	5	4	21	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
(10)	11	11	14	EVERYTHING YDU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
(11)	10	12	5	MAYBE SDMEDAY BLOODFLOWERS	THE CURE FICTION/ELEKTRA/EEG
				◄ AIRPOWER ►	
(12)	23	—	2	STAND INSIDE YDUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
				◄ AIRPOWER ►	
(13)	14	20	17	PAROON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
(14)	16	18	6	GD LET IT DUT STANDING ON THE SHOULDER OF GIANTS	OASIS EPIC †
15	12	9	23	LEARN TD FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
16	13	19	11	DNLY GDD KNDWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
(17)	22	25	4	RUN TD THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
(18)	20	21	7	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
19	15	16	26	HIGHER HUMAN CLAY	CREED WIND-UP †
20	19	14	17	FALLING AWAY FRDM ME ISSUES	KORN IMMORTAL/EPIC †
21	17	17	24	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
22	21	23	7	STDP THE RDCK GETTIN' HIGH ON YOUR OWN SUPPLY	APOLLO FDUR FORTY 550 MUSIC/550-WORK †
(23)	32	—	2	THE GRDUND BENEATH HER FEET "THE MILLION DOLLAR HOTEL" SOUNDTRACK	U2 INTERSCOPE
(24)	26	29	5	IS ANYBDDY HDME? HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
(25)	28	31	4	STACKED ACTDRS THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
26	18	13	21	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
(27)	29	30	6	SOMETIMES I DON'T MIND THE SUICIDE MACHINES	THE SUICIDE MACHINES HOLLYWOOD †
28	24	27	7	NATURAL BLUES PLAY	MOBY V2 †
(29)	31	35	3	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
30	27	26	13	ND LEAF CLDVER S & M	METALLICA ELEKTRA/EEG †
(31)	38	—	2	SLEEP NDW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
(32)	36	34	6	FLDWING SOUNDSYSTEM	311 CAPRICORN/IDJMG †
(33)	39	37	3	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
34	30	22	14	INTD THE VDID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
35	33	24	16	THE GREAT BEYDND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
36	34	28	12	NDBDDY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
37	25	10	11	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
(38)	NEW ▶		1	HDME DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG †
(39)	NEW ▶		1	MIXED BIZNESS MIDNITE VULTURES	BECK DGC/INTERSCOPE
(40)	NEW ▶		1	THE BAD TDUCH HOORAY FURBOBBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (◯) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

FALL '99 ARBITRONS

(Continued from preceding page)

Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
MOBILE, ALA.—(88)						
WBLX-FM	R&B	7.7	7.0	8.3	7.0	11.0
WABB-FM	top 40	9.4	11.1	9.0	8.4	8.8
WKSJ-AM-FM	country	7.8	9.0	9.4	8.1	8.1
WDLT-FM	R&B adult	6.6	5.2	7.3	9.6	7.4
WTKX	album	4.1	6.3	6.4	5.4	5.8
WMXC	AC	4.5	2.6	4.1	4.8	5.6
WNTM	N/T	4.8	3.4	4.7	4.6	4.8
WGOK	religious	3.5	3.8	3.7	3.9	3.4
WBKH	cls rock	4.5	2.7	2.3	3.9	2.4
WDWG	country	4.4	4.0	4.0	3.5	3.8
WYOK	top 40	6.5	7.8	5.4	5.9	3.0
WXBM	country	2.6	4.0	1.9	2.9	3.5
WAVH	oldies	3.9	4.1	2.8	3.5	3.1
WMEZ	AC	3.3	3.0	3.0	2.6	3.1
WABF	adult std	0.5	0.9	—	0.6	1.8
WNSP	sports	1.4	1.4	0.7	0.9	1.8
WWRD	cls rock	3.2	2.7	2.4	2.8	1.8
WDLT-AM	religious	0.8	1.5	1.3	1.9	1.5
WZEW	album	2.0	2.3	1.4	1.3	1.5
WYCL	oldies	0.9	1.2	1.1	1.6	1.3
GAINESVILLE, FLA.—(90)						
WOGX	country	9.2	—	9.3	—	8.9
WKTK	AC	6.9	—	6.8	—	7.1
WTMG	R&B	6.0	—	6.0	—	8.8
WTRS	country	4.9	—	5.4	—	6.1
WRUF-FM	cls rock	6.0	—	6.0	—	5.3
WYKS	top 40	4.3	—	4.2	—	6.3
WNDD/WNDT	album	6.2	—	6.5	—	4.2
WSKY	N/T	1.5	—	3.4	—	4.2
WMFQ	adult top 40	5.6	—	4.7	—	3.8
WJHM	R&B	4.9	—	3.9	—	3.8
WDCA	N/T	2.3	—	0.8	—	2.5
WNZY	country	—	—	—	—	3.3
WRZN	adult std	3.4	—	3.1	—	3.2
WCFB	R&B adult	2.3	—	3.4	—	1.8
WYGC	country	1.1	—	1.8	—	1.8
WOCL	R&B oldies	2.1	—	1.3	—	1.7
WRKY	AC	1.1	—	1.1	—	1.3
WFKS	adult top 40	1.9	—	1.0	—	1.3
WJUZ	jazz	—	—	0.7	—	1.3
WGUL	adult std	—	—	1.1	—	1.1
DAYTONA BEACH, FLA.—(93)						
WMGF	AC	6.0	—	8.6	—	7.5
WGNE-FM	country	7.2	—	6.1	—	8.7
WJHM	R&B	5.2	—	4.4	—	8.1
WTKS	N/T	3.1	—	4.4	—	5.7
WCFB	R&B adult	4.5	—	3.9	—	4.8
WROD	adult std	4.9	—	2.6	—	4.8
WHOG-FM	cls rock	4.2	—	5.8	—	4.3
WNDB	N/T	4.0	—	3.3	—	4.3
WHTQ	cls rock	3.8	—	4.6	—	3.8
WOCL	R&B oldies	6.3	—	4.0	—	3.8
WYYB	top 40	3.8	—	4.0	—	3.7
WJRR	album	4.7	—	4.2	—	3.5
WWKA	country	3.7	—	4.6	—	3.5
WSBB	adult std	3.0	—	2.5	—	3.2
WFKS	adult top 40	2.1	—	4.2	—	3.0
WSHE	oldies	2.1	—	2.5	—	3.0
WOMX-FM	adult top 40	3.7	—	4.2	—	2.8
WXOL	top 40	2.1	—	2.1	—	2.3
WDBO	N/T	1.7	—	2.6	—	2.1
WKRO	album	2.3	—	2.3	—	1.8
WOGK	country	0.9	—	—	—	1.4
WMMO	triple-A	0.8	—	1.1	—	1.1
WPUL	R&B oldies	—	—	—	—	1.1
WLOQ	jazz	0.7	—	0.9	—	1.0
MELBOURNE, FLA.—(95)						
WAOA	top 40	9.4	—	8.4	—	8.8
WLRQ-FM	AC	4.9	—	6.0	—	8.1
WTKS	N/T	8.4	—	8.1	—	7.5
WMMB/WMMV	adult std	7.2	—	7.8	—	8.0
WJRR	album	6.2	—	8.9	—	8.4
WHTQ	cls rock	3.7	—	5.2	—	8.0
WWKA	country	6.1	—	5.1	—	4.5
WOMX-FM	adult top 40	5.6	—	4.3	—	4.1
WOSN	adult std	3.0	—	5.4	—	3.8
WMGF	AC	4.0	—	2.4	—	3.4
WHKR	country	3.2	—	3.0	—	3.3
WSHE	oldies	2.5	—	2.7	—	3.3
WMEL	N/T	1.9	—	1.8	—	2.8
WOCL	R&B oldies	2.5	—	1.6	—	2.3
WQOL	oldies	1.2	—	1.3	—	2.2
WIHM	R&B	2.2	—	2.7	—	2.1
WSVD	cls rock	2.5	—	2.2	—	1.9
WDBO	N/T	1.3	—	1.1	—	1.7
WCFB	R&B adult	0.7	—	1.0	—	1.5
WPAW	country	0.7	—	—	—	1.5
WGNE-FM	country	1.7	—	0.8	—	1.1
YOUNGSTOWN, OHIO—(97)						
WHDT-FM	top 40	9.8	—	9.1	—	11.5
WQXK	country	12.2	—	11.2	—	8.8
WKBN-AM	N/T	9.6	—	9.1	—	8.8
WYFM	cls rock	7.5	—	7.3	—	8.5
WMXY	adult top 40	7.6	—	5.1	—	8.5
WNCD	album	5.6	—	6.4	—	8.3
WBBG	oldies	7.2	—	8.0	—	5.8
WBTJ	top 40/rhythm	3.0	—	3.9	—	3.1
WAMO-FM	R&B	4.0	—	2.9	—	2.8
WRKQ	adult std	3.7	—	3.4	—	2.4
WRTK	N/T	0.6	—	2.2	—	3.4
WICT	country	1.4	—	1.4	—	3.0
WYBP	R&B oldies	1.6	—	1.7	—	2.0
WSQM	adult std	2.2	—	2.9	—	3.0
WTNX	AC	2.3	—	1.7	—	3.0
WGFT	religious	1.0	—	1.5	—	1.8
WENZ	R&B	1.7	—	2.1	—	1.5
WLLF	jazz	0.9	—	1.0	—	1.3
WTAM	N/T	1.3	—	1.1	—	1.3
WNIO	N/T	0.4	—	0.6	—	1.0
LAKELAND, FLA.—(98)						
WPCV	country	16.5	—	12.4	—	11.7
WFLZ	top 40	7.2	—	7.2	—	8.8
WSJT	jazz	2.4	—	2.4	—	4.2
WDUV	adult std	7.2	—	4.5	—	3.8
WHPT	cls rock	1.0	—	2.3	—	3.4
WJHM	R&B	2.9	—	1.8	—	3.1
WMTX	adult top 40	2.6	—	1.9	—	2.1
WWRM	AC	3.1	—	4.4	—	2.8
WFJQ	R&B oldies	5.6	—	5.6	—	2.5
WKNR	R&B	2.2	—	2.4	—	3.5
WONN	adult std	2.2	—	2.3	—	2.5
WTBT	cls rock	1.9	—	4.2	—	3.5
WSJB	Spanish	—	—	—	—	3.4
WWRZ	AC	0.3	—	1.4	—	2.2
WXTB	album	4.1	—	3.0	—	3.3
WSWE	oldies	0.8	—	1.8	—	3.0
WQYK-FM	country	1.4	—	1.2	—	1.8
WXXL	top 40	2.2	—	1.5	—	1.8
WCFB	R&B adult	1.0	—	2.3	—	1.4
WLKF	N/T	1.9	—	1.9	—	1.4
WRBQ-FM	country	2.0	—	1.7	—	1.4
WBAR	country	—	—	2.3	—	1.3
WTKS	N/T	2.0	—	1.7	—	1.2
WWKA	country	0.5	—	1.4	—	1.2
WOMX	adult top 40	1.5	—	0.7	—	1.0
WQTM	sports	0.7	—	0.9	—	1.0
WTWB	religious	0.5	—	—	—	1.0

The U.K.'s Reformed Bad Boy Williams Enjoys Slow Climb To Stateside Stardom

AIR WAVES



by Chuck Taylor

A NEW MILLENNIUM: What a difference a few thousand miles can make.

In the U.K., singer/songwriter **Robbie Williams** has quite a fertile past—first, as a member of superboy band **Take That**, then as a renegade for leaving the group, a loser for falling into drugs and alcohol abuse, and a fallen star whose first couple solo singles stiffed.

But like a phoenix rising from the ashes, he managed to lodge an attack on destiny, and today, he is a multimillion-record selling, critically acclaimed superstar.

"In Britain and Europe, I've been around since I was 16," Williams says. "They've seen my trials and tribulations, seen me rise and take lots of drugs and fall down and look stupid, then get back up. They know me live and my sense of humor, and they've come to know what to expect."

With the May 1999 U.S. release of "The Ego Has Landed" on Capitol, a compendium of songs from his two now-solo outings at home, he has toiled tenaciously to establish himself stateside. And what a contrast. Here, he remains largely unknown, able to walk the streets like any old normal person. And yet, it's a feeling that Williams admits to viewing with partiality.



WILLIAMS

Take, for example, his December appearance at top 40 **WHTZ (Z-100)** New York's Jingle Ball, which annually fills the hallowed halls of Madison Square Garden. Williams took the stage as one of a dozen superstar acts, à la **Britney Spears**, **Ricky Martin**, and **Christina Aguilera**, performed a handful of songs, and his deal was done.

"Backstage, every act had their entourage; the bigger the entourage, the more validated the act thought it was," he says. "I went on, did my big pop star movements, and people didn't know who I was. Then I walked off the stage, changed into jeans, and walked out the door, past all of these limousines, and walked back to my hotel. I was in bed at half past 10."

And this is gratifying? "It was a lovely evening, cold and fresh. I was onstage, then five minutes later, I was on the street. It was nice not to take it all so seriously, really nice. I am very serious about not taking things seriously."

But whether he realizes it or not, Williams is on the doorstep of fame here in the U.S. His rich, soul-searching "Angels"—the elegant pop song that established his solo career in Europe—made significant strides at AC radio here, peaking at No. 10 in January. It also nearly touched the top 20 on both adult top 40 and mainstream top 40 radio. His album, meanwhile, has stirred enough emotion from listeners to sell half a million copies.

"I wrote that ballad when I was doing really poorly," he says. "I'd been in a band that sold 19 million albums, and mine had sold 33,000 copies. I was drunk and didn't have any friends, didn't know who to trust, and sort of cocooned myself in cocaine and ignorance. It came out of desperation. I was on the cusp of being rejected, but I knew I had written this ballad," an obvious secret weapon.

" 'Angels' is, for me, a prayer," he continues. "I will always lean on it when I need some help. A lot has changed in the last six months, but last year was a fucking terrible time. I had panic attacks and stressed about things that celebrities complain about. I realized I had to change the way I lived my life. I stopped drinking and taking drugs, and everything has turned around. Now, things are sorting themselves out. I realize what I've got and what I've achieved."

"When I first heard of him, I thought he was young and part of a boy band and that whole image. But that changed once I met him. I like everything about him," says **Stacy Conde**, VP of marketing for Capitol. "He's clever, he's smart, he's cheeky, he's cool, and he can relate to me in my 20s as well as to younger girls. I see him as a performer in the same way that **Frank Sinatra** and **Dean Martin** were.

" 'Angels' is a serious ballad, and the press, MTV, they all knew it and were waiting to share it with the world," Conde adds. "It worked out nicely as a way to introduce him without trying to immediately build him up as a huge pop star. We have fought hard to let his personality show and give him a face first. He did ["The Daily Show With Jon Stewart"] and '[The Tonight Show With] Jay Leno.' People saw that and ate it up. They realized he's got a lot going on."

Says **Mike Del Rosso**, assistant PD of AC **WLIT** Chicago, "I remember when the record was brought to me; I said, 'Who is this, and why should I listen to it?' But once I paid attention, I realized it was very good. It's well-written and produced. So much of the music out there is formulaic; this is not."

"When I first heard that song, I thought it would be a No. 1 AC record," adds **David Joy**, music director of adult contemporary **WPCH** Atlanta. "He had performed it in a funky little showcase here, and it was very polished. Even the industry people, which are usually so blasé, were thoroughly impressed. It remains a strong, viable song for us. He's got an appeal that should reach across hot AC and adult top 40. They should be all over him."

Williams has just completed the songwriting for his next album and is gleefully in the recording studio now. The project is due for worldwide release this fall.

"I had never written a song with the word 'love' in the title, and there are three or four of them for this album," he says. "I must be getting pretty positive, must be getting better. Something, somewhere is choosing to channel itself through me. If I sat down and thought about what I've written, there's no way I would think I could have done it. It just seems to take care of itself, and it's great.

"They aren't hollow words when I say that I'm pleased," Williams adds. "It's one less thing I have to worry about. I just giggle and say, 'Fucking hell.' It's the best work I've done, more honest, more pure, more funny and emotive. I know if it goes belly up now, it's not because of the record, it's because of me. But forget about record sales and critical acclaim; what matters most is that I'm growing up and becoming a man. I can really see it."

Those in the know are also anticipating the album as a way to take the artist to the next level. "I believe in Robbie Williams as an artist," says **Jen Sewell**, music director of adult top 40 **KFMB** San Diego. "I'd heard a lot about him and his success overseas and was very eager for him to make it in the U.S. He's such a babe, and such a stage presence, even though he'll have to start from ground zero in the United States."

"We hope to be able to take him to many more markets on the second record," notes Conde at Capitol. "There's a developmental timeline that is much shorter and a lot heavier and hotter the next time around. The groundwork is laid, and we expect the first single to be successful right off the bat. All of the time we took to set him up with 'Ego' will pay off."

For Williams' part, the most important thing on his plate now is the peace he is beginning to sense. "I'm exactly where I want to be right now. All I need is a bit of patience with myself and others," he says. "Musically, it's taking care of itself."

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	3	3	6	**BYE BYE BYE** 1 week at No. 1 JIVE	'N SYNC
2	1	2	20	**I KNEW I LOVED YOU** COLUMBIA	SAVAGE GAROEN
3	5	7	15	**THAT'S THE WAY IT IS** 550 MUSIC /550-WORK	CELINE OION
4	4	4	10	**SHOW ME THE MEANING OF BEING LONELY** JIVE	BACKSTREET BOYS
5	2	1	15	**WHAT A GIRL WANTS** RCA	CHRISTINA AGUILERA
6	6	5	32	**SMOOTH** ARISTA	SANTANA FEATURING ROB THOMAS
7	7	6	14	**BLUE (DA BA DEE)** REPUBLIC /UNIVERSAL	EIFFEL 65
8	8	8	22	**BRING IT ALL TO ME** TRACK MASTERS /COLUMBIA	BLAQUE
9	9	9	19	**THEN THE MORNING COMES** INTERSCOPE	SMASH MOUTH
10	12	12	6	**NEVER LET YOU GO** ELEKTRA /EEG	THIRD EYE BLIND
11	14	20	7	**AMAZED** BNA	LONESTAR
12	13	17	7	**SAY MY NAME** COLUMBIA	DESTINY'S CHILD
13	11	11	29	**I NEED TO KNOW** COLUMBIA	MARC ANTHONY
14	10	10	26	**BACK AT ONE** MOTOWN	BRIAN MCKNIGHT
15	15	15	6	**IT FEELS SO GOOD** FARM CLUB/REPUBLIC /UNIVERSAL	SONIQUE
16	16	16	9	**FALLS APART** LAVA /ATLANTIC	SUGAR RAY
17	20	22	4	**AMERICAN PIE** MAVERICK /WARNER BROS.	MADONNA
18	22	23	5	**MARIA MARIA** ARISTA	SANTANA FEATURING THE PRODUCT G&B
19	19	18	9	**ALL THE SMALL THINGS** MCA	BLINK-182
20	17	14	23	**MEET VIRGINIA** AWARE /COLUMBIA	TRAIN
21	18	19	10	**TAKE A PICTURE** REPRISE	FILTER
22	23	24	7	**EVERYTHING YOU WANT** RCA	VERTICAL HORIZON
23	25	31	4	**I TRY** EPIC	MACY GRAY
24	21	13	18	**MY LOVE IS YOUR LOVE** ARISTA	WHITNEY HOUSTON
25	32	36	3	**BREATHE** WARNER BROS.	FAITH HILL
26	24	21	7	**THANK GOD I FOUND YOU** COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
27	26	25	14	**SEXUAL (LI DA DI)** TOMMY BOY	AMBER
28	27	28	5	**DEAR LIE** LAFACE /ARISTA	TLC
29	29	35	4	**GET IT ON TONITE** DEF SOUL /IDJMG	MONTELL JORDAN
30	38	—	2	**YOU SANG TO ME** COLUMBIA	MARC ANTHONY
31	28	26	16	**HANGINAROUND** DGC /INTERSCOPE	COUNTING CROWS
32	37	37	3	**FORGOT ABOUT DRE** AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
33	39	—	2	**ONLY GOD KNOWS WHY** TOP DOG/LAVA /ATLANTIC	KID ROCK
34	33	30	14	**RHYTHM DIVINE** INTERSCOPE	ENRIQUE IGLESIAS
35	30	32	13	**LEARN TO FLY** ROSWELL /RCA	FOO FIGHTERS
36	34	29	22	**WAITING FOR TONIGHT** WORK /550-WORK	JENNIFER LOPEZ
37	40	—	2	**THERE YOU GO** LAFACE /ARISTA	PINK
38	36	33	18	**I WANNA LOVE YOU FOREVER** COLUMBIA	JESSICA SIMPSON
39	35	34	12	**GOT YOUR MONEY** ELEKTRA /EEG	OL' DIRTY BASTARD FEATURING KELIS
40	RE-ENTRY		2	**FEELIN' SO GOOD** WORK /550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 240 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not recieve a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **D'Angelo**, Untitled (How Does It Feel)
2 **DMX**, What's My Name
3 **Jay-Z**, Do It Again (Put Ya Hands Up)
4 **Jon**, I Wanna Know
5 **Missy "Misdemeanor" Elliott**, Hot Boyz
6 **Mary J. Blige**, Give Me You
7 **Dr. Dre**, Forgot About Dre
8 **Jagged Edge**, He Can't Love U
9 **Jay-Z**, Anything
10 **J-Shin**, One Night Stand
11 **Mariah Carey**, Thank God I Found You
12 **Eve Feat. Faith Evans**, Love Is Blind
13 **Gus**, Why You Wanna Keep Me From My Baby
14 **Blaque**, Bring It All To Me
15 **Method Man/Redman**, Y.O.U.
16 **Black Rob**, Whoa
17 **Hot Boys**, I Need A Hot Girl
18 **Drama**, Left, Right, Left
19 **Notorious B.I.G.**, Notorious B.I.G.
20 **Ginuwine**, None Of Ur Friends Business
21 **Eastsidaz**, G'd Up
22 **Juvenile**, U Understand
23 **Will Smith**, Freakin' It
24 **Angie Stone**, No More Rain (In This Cloud)
25 **Da Brat**, That's What I'm Looking For
26 **Santana F/The Product G&B**, Maria Maria
27 **Bone Thugs-N-Harmony**, Resurrection
28 **Ginuwine, R.L., Tyeza, Case**, The Best Man...
29 **Amel Larrieux**, Get Up
30 **2Pac + Outlawz**, Baby Don't Cry
31 **Q-Tip**, Breathe & Stop
32 **Chico Debarge**, Give You What You Want
33 **Lil' Zane**, Money Stretch
34 **Dave Hollister**, Can't Stay
35 **Kelly Price & Friends**, Love Sets You Free
36 **Facez Of Death**, Frontline
37 **Nas**, You Owe Me
38 **Jennifer Lopez**, Feelin' So Good
39 **Ice Cube**, Until We Rich
40 **The Lox**, Ryde Or Die, Chick
41 **E-40**, Earl That's Yo Life
42 **Trina**, Da Baddest Bitch
43 **Sammie**, I Like It
44 **Montell Jordan**, Once Upon A Time
45 **Shaq**, Go To Get It
46 **Master P**, Da Ballers
47 **Tamar**, If You Don't Wanna Love Me
48 **LV**, How Long
49 **Big Punisher**, Still Not A Player
50 **Rah Digga F/Busta Rhymes**, Imperial

NEW ONS

No New Ons This Week

CMT

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Chely Wright**, It Was
2 **Shedaisy**, This Woman Needs
3 **Martina McBride**, Love's The Only House
4 **Jo Dee Messina**, Because You Love Me
5 **Tracy Lawrence**, Lessons Learned
6 **Brad Paisley**, Me Neither
7 **Gary Allan**, Smoke Rings In The Dark
8 **Reba McEntire**, What Do You Say
9 **Dixie Chicks**, Cowboy Take Me Away
10 **Toby Keith**, How Do You Like Me Now
11 **Trisha Yearwood**, Real Live Woman
12 **Lonestar**, Smile
13 **Mark Wills**, Back At One
14 **Phil Vassar**, Carlene *
15 **Faith Hill**, Breathe
16 **Yankee Grey**, Another Nine Minutes *
17 **Keith Urban**, Your Everything *
18 **Joe Diffie**, It's Always Somethin' *
19 **Trace Adkins**, More *
20 **The Wilkinsons**, Jimmy's Got A Girlfriend *
21 **Shania Twain**, Rock This Country! *
22 **Clay Davidson**, Unconditional *
23 **Asleep At The Wheel**, Cherokee Maiden *
24 **Kenny Rogers**, Buy Me A Rose *
25 **Collin Raye**, Couldn't Last A Moment *
26 **Clint Black**, When I Said I Do
27 **LeAnn Rimes**, Big Deal
28 **Ty Herndon**, No Mercy
29 **Julie Reeves**, What I Need *
30 **Chalee Tennison**, Just Because She Lives There *
31 **Clay Walker**, The Chain Of Love
32 **Andy Griggs**, She's More
33 **Jessica Andrews**, Unbreakable Heart
34 **Ty Herndon**, Steam
35 **Jarry Kilgore**, The Look
36 **Jennifer Day**, The Fun Of Your Love
37 **Montgomery Gentry**, Daddy Won't Sell The Farm
38 **Sherrie Austin**, Little Bird
39 **Alecia Elliott**, I'm Diggin' It
40 **Brooks & Dunn**, Beer Thirty
41 **Marty Raybon**, Cracker Jack Billboard
42 **Collin Raye/Melissa Manchester**, A Mother
43 **Wade Hayes**, Up North (Down South...)
44 **George Jones**, The Cold Hard Truth
45 **Alan Jackson**, Pop A Top
46 **Kenny Chesney**, She Thinks My Tractor's Sexy
47 **Brooks & Dunn**, Missing You
48 **Steve Warinner**, Two Teardrops
49 **Shedaisy**, Little Good-Byes
50 **Cledus T Judd**, Coronary Life

* Indicates Hot Shots

NEW ONS

Clint Black W/Steve Warinner, Been There
Eric Heatherly, Flowers On The Wall
Rascal Flatts, Prayin' For Daylight
Tamara Walker, Askin' Too Much

MTV

Continuous programming
1515 Broadway, NY, NY 10036

1 **Dr. Dre**, Forgot About Dre
2 **'N Sync**, Bye Bye Bye
3 **Christina Aguilera**, What A Girl Wants
4 **Backstreet Boys**, Show Me The Meaning...
5 **2Gether**, U + Me = Us (Calculus)
6 **Blaque**, Bring It All To Me
7 **Eve**, Love Is Blind
8 **No Doubt**, Ex-Girlfriend
9 **Fitter**, Take A Picture
10 **Red Hot Chili Peppers**, Otherside
11 **Will Smith**, Freakin' It
12 **Missy "Misdemeanor" Elliott**, Hot Boyz
13 **O'Angelo**, Untitled (How Does It Feel)
14 **Santana F/The Product G&B**, Maria Maria
15 **Jennifer Lopez**, Feelin' So Good
16 **Third Eye Blind**, Never Let You Go
17 **Mariah Carey**, Thank God I Found You
18 **Korn**, Falling Away From Me
19 **Nine Inch Nails**, Into The Void
20 **Pink**, There You Go
21 **OMX**, What's My Name
22 **Lit**, Miserable
23 **Notorious B.I.G.**, Notorious B.I.G.
24 **Britney Spears**, From The Bottom Of...
25 **Vertical Horizon**, Everything You Want
26 **Macy Gray**, I Try
27 **Montell Jordan**, Get It On Tonite
28 **Kid Rock**, Only God Knows Why
29 **Bush**, Letting The Cables Sleep
30 **Moby**, Natural Blues
31 **Jessica Simpson**, Where You Are
32 **Mandy Moore**, Candy
33 **Jay-Z**, Do It Again (Put Ya Hands Up)
34 **Fiona Apple**, Limp
35 **Madonna**, American Pie
36 **Incubus**, Pardon Me
37 **P.D.D.**, Southtown
38 **Celine Dion**, That's The Way It Is
39 **The Smashing Pumpkins**, The Everlasting Gaze
40 **Buckcherry**, Check Your Head
41 **Sonique**, It Feels So Good
42 **2Pac + Outlawz**, Baby Don't Cry
43 **Vicky Martin, Livin' La Vida Loca**
44 **Creed**, What If
45 **Savage Garden**, I Knew I Loved You
46 **Bloodhound Gang**, The Bad Touch
47 **Eiffel 65**, Blue (Da Ba Dee)
48 **Juvenile**, Back That Thang Up
49 **System Of A Down**, Sugar
50 **Black Rob**, Whoa

** Indicates MTV Exclusive

NEW ONS

Korn, Make Me Bad

VH1

Continuous programming
1515 Broadway, NY, NY 10036

1 **Santana Feat. Rob Thomas**, Smooth
2 **Celine Dion**, That's The Way It Is
3 **Smash Mouth**, Then The Morning Comes
4 **Foo Fighters**, Learn To Fly
5 **Christine Aguilera**, What A Girl Wants
6 **No Doubt**, Ex-Girlfriend
7 **Red Hot Chili Peppers**, Otherside
8 **Madonna**, American Pie
9 **R.E.M.**, The Great Beyond
10 **Vertical Horizon**, Everything You Want
11 **Third Eye Blind**, Never Let You Go
12 **Counting Crows**, Hangnaround
13 **Macy Gray**, I Try
14 **Mariah Carey**, Thank God I Found You
15 **Savage Garden**, I Knew I Loved You
16 **Backstreet Boys**, Show Me The Meaning
17 **Santana F/The Product G&B**, Maria Maria
18 **Fitter**, Take A Picture
19 **Will Smith**, Freakin' It
20 **Sugar Ray**, Falls Apart
21 **Faith Hill**, Breathe
22 **Tina Turner**, When The Heartache Is Over
23 **Train**, Meet Virginie
24 **Jennifer Lopez**, Waiting For Tonight
25 **Beth Hart**, L.A. Song
26 **Lenny Kravitz**, American Woman
27 **Moby**, Natural Blues
28 **Fiona Apple**, Limp
29 **Sting**, Desert Rose
30 **Kiss**, Rock And Roll All Nite
31 **Lenny Kravitz**, I Belong To You
32 **Jennifer Lopez**, Feelin' So Good
33 **Oasis**, Go Let It Out
34 **Enrique Iglesias**, Be With You
35 **Bob Dylan**, Things Have Changed
36 **Beck**, Debra
37 **Bran McKnight**, Back At One
38 **Kiss**, Shout It Out Loud
39 **Madonna**, Beautiful Stranger
40 **Sixpence None The Ric**, Kiss Me
41 **Everlast**, What It's Like
42 **Lenny Kravitz**, Fly Away
43 **Celine Dion**, My Heart Will Go On
44 **Lit**, My Own Worst Enemy
45 **Smash Mouth**, All Star
46 **Jennifer Lopez**, If You Had My Love
47 **Goo Goo Dolls**, Black Balloon
48 **Madonna**, Like A Prayer
49 **Cyndi Lauper**, True Colors
50 **Prince**, Kiss

NEW ONS

No New Ons This Week

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 4, 2000.

The Box music network

Continuous programming
1221 Collins Ave
Miami Beach,FL 33139

BOXTOPS

Pink, There You Go
D'Angelo, Untitled (How Does It Feel)
'N Sync, Bye Bye Bye
Sammie, I Like It
Dr. Dre Feat. Eminem, Forgot About Dre
Kid Rock, Only God Knows Why
Eve Feat. Faith Evans, Love Is Blind
Big Punisher, Still Not A Player
Hot Boys, I Need A Hot Girl
Jennifer Lopez, Feelin' So Good
Slipknot, Wait And Bleed
The Notorious B.I.G., Notorious
Lit, Miserable
Eiffel 65, Blue (De Ba Dee)
Youngbloodz, B5
Mariah Carey, Thank God I Found You
Christina Aguilera, What A Girl Wants
Ginuwine, None Of Ur Friends Business
Lenny Kravitz, I Belong To You
Heiku, Another Dumb Blonde
Three 6 Mafia, Who Run It
Jay-Z, Anything
Red Hot Chili Peppers, Otherside
Third Eye Blind, Never Let You Go
Bloodhound Gang, The Bad Touch

NEW

Before Dark, Monica
Destiny's Child, Say My Name
Drag On Feat. OMX, Die For Me
Fat Lip, What's Up Fatlip
Gueno Apes, Lords Of The Boards
The Lox, Ride Or Die, Chick
LV, How Long
Madonna, American Pie
Project Playaz, Buck With Me
Staind, Home
Tamar, If You Don't Wanna Love Me
System Of A Down, Spiders

MTV2

Continuous programming
1515 Broadway
New York,NY 10036

Blur, Parklife
Glenn Frey, Part Of Me, Part Of You
Morcheeba, Part Of The Process
Elton John, Part Time Love
Stevie Wonder, Part-Time Lover
Nitty Gritty Dirt Band, Partners, Brothers & Friends
Queen Pen, Party Ain't A Party
Eddie Murphy, Party All The Time
Fifth Platoon, Party Line
Alex Gopher, Party People
Manitoba's Wild Kingdom, The Party Starts Now!!
Gap Band, Party Lights
Da Youngsta's, Pass Da Mic
Alabama, Pass It On Down
Musical Youth, Pass The Dutchie
Beastie Boys, Pass The Mic
The Pharcyde, Passin' Me By
Rhythm Syndicate, P.A.S.S.I.O.N.
Rod Stewart, Passion
Mary Chapin Carpenter, Passionate Kisses

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Eiffel 65, Move Your Body (NEW)
Jet Set Satellite, Best Way To Die (NEW)
Sonique, It Feels So Good (NEW)
Beck, Mixed Bizness (NEW)
Jay-Z, Anything (NEW)
Mos Def, Umi Says (NEW)
Redlife F/Ghetto Concept, Nobody's Safe (NEW)
Dr. Dre Feat. Eminem, Forgot About Dre
Backstreet Boys, Show Me The Meaning...
Matthew Good Band, Load Me Up
Our Lady Peace, Is Anybody Home?
Christina Aguilera, What A Girl Wants
S Club 7, S Club Party
The Tea Party, The Messenger
Britney Spears, From The Bottom Of...
Souldecision, Faded
McMasters & James, Love Wins Every Time
Jennifer Lopez, Feelin' So Good
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Oasis, Go Let It Out
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Oasis, Go Let It Out
Folk Implosion, Free To Go
Gomez, We Haven't Turned Around

Tierney Leaves VH1 For Epic; The Box's Lister Comes To MTV

THE EYE



by Carla Hay

MTV NETWORKS' MUSICAL CHAIRS: For the second time in less than a year, a VP in the company's music department has exited for a gig at a record label.

First, **Lewis Largent** resigned as MTV VP of music and artist development to become VP of A&R at Island/Def Jam Music Group (The Eye, Billboard, Oct. 16, 1999).

Now **Mike Tierney** has exited VH1 as VP of music programming for an executive post at Epic Records Group (**Billboard*Bulletin***, **Feb. 18**). Tierney had been with VH1 since 1998. At press time, sources were saying that Tierney's title at Epic was still being discussed, and that Tierney's job will involve A&R or artist development responsibilities. You may remember that **Lee Chesnut**, the person whom Tierney replaced at VH1, also left the network for a job at Epic, where Chesnut is currently VP of A&R. Representatives at Epic were unavailable for comment at press time.

Meanwhile, **Johnna Lister** has left as music director of MTV Networks-owned the Box to join MTV in what's said to be a job in a similar capacity. Lister has relocated from Miami to New York for her new position, in which she will report to MTV senior VP of music **Tom Calderone**. Sources say that Lister hasn't replaced the departed Largent and that MTV's VP of music position is still open. MTV executives had no comment.

As for who will replace Tierney and Largent, both had a background in radio programming before joining their respective video networks. So it wouldn't surprise us if their successors at MTV and VH1 have similar experience working in radio.

THIS & THAT: Hollywood Records has named **Tina Dunn** as a video promoter based in New York. At press time, Hollywood said it had not decided yet what her title would be. Dunn was previously head of video promotion at TVT Records . . . Astralwerks Records video promoter **David Levine** is exiting the label as of Feb. 25 for the production company Filmschool.

Production company Gas, Food & Lodging has opened a new satellite company called the Malloys, named for directors **Emmet** and **Brendan Malloy**. Recent projects for the Malloys include the "Wasting My Time" video from Interscope Records band the **Hippos** and a feature film about surfing called "Thicker Than Water." In other Gas, Food & Lodging news, the company has added directors **Ashley Beck** and **Dustin Robertson** to its roster. Director **Nzingha Stewart** has exited and signed with Propaganda Films.

X-Ray Productions has signed director **Ulf**. He was previously with Black Walk Productions . . . Director **Diane Martel** has left X-Ray Productions and is now with HSI Productions.

Online music video channel Entertainment Boulevard has changed its name back to Vidnet.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Los Angeles-based pop show "Smash Hits."

TV affiliate: KDOC-TV Los Angeles.

Time slot: 1-1:30 a.m. Tuesdays.

Key staffer: **Larry Guzy**, producer.

E-mail address: lguzy@bigfoot.com.

Following are the show's top five videos for the episode that aired Feb. 7:

1. **Creed**, "What If" (Wind-Up).
2. **Bush**, "Letting The Cables Sleep" (Trauma).
3. **Gomez**, "We Haven't Turned Around" (Hut/Virgin).
4. **Red Hot Chili Peppers**, "Otherside" (Warner Bros.).
5. **311**, "Flowing" (Capricorn).

PRODUCTION NOTES

NASHVILLE

Mark Wills' "Back At One" video was directed by **Jim Hershleder**.

Chris Rogers directed **Damon Gray's** "I'm Lookin' For Trouble," **Trini Triggs'** "The Wreckin' Crew," and **Yankee Grey's** "Another Nine Minutes."

Mary Chapin Carpenter filmed her "Wherever You Are" clip with director **Steven Goldmann**.

Tamara Walker's "Asking Too Much" was directed by **Trey Fanjoy**.

Michael Ashcraft directed **Stereo Deluxx's** "I Don't Know" and **John Elefante's** "Pass The Flame."

Ty Herndon's "No Mercy" clip was directed by **Eric Welch**.

Gerry Wenner directed **Phil Vassar's** "Carlene" video.

U.S. Music Biz Urging Stronger Action Against Israeli Piracy

This story was prepared by Bill Holland in Washington, D.C., and Sasha Levy in Tel Aviv, Israel.

Spurred by concerns about CD piracy in Israel, the U.S. recording industry is urging the U.S. trade representative (USTR) to begin a top-level trade investigation into the nation that could lead to trade sanctions.

Upgrading a lower-level filing lodged with the USTR last year (Billboard, May 15, 1999), the Recording Industry Assn. of America (RIAA), in cooperation with the U.S.-based International Intellectual Property Assn. (IIPA), announced Feb. 18 that it wants the USTR to cite Israel on its top-level "Priority Foreign Country" list of infringing nations, which is expected to be released April 30. The citation would be made in accordance with Special 301, a copyright enforcement provision of U.S. trade law.

If Israel does not address piracy and initiate enforcement changes within 30 days, the U.S. could begin negotiations that could end with trade sanctions.

Israeli record-industry and music-union officials are also calling for action, saying the problem of piracy has become epidemic and, in addition to U.S. losses, is threatening the existence of the domestic recording industry.

Shmiel Sarig, head of operations for ACUM, the Israeli union of music composers and publishers, says, "Whenever a newspaper publicizes the release of a new CD likely to be a hit, it's pirated the next day. It takes 24 hours from release to counterfeit. Every successful recording is a candidate."

However, the Israeli government, citing recent changes in enforcement, is asking the U.S. to withhold the top-priority designation. Arik Kaplich, the inter-ministerial administrator for intellectual property rights at the Israeli Trade and Industry Ministry, says the request is based on steps taken by the government in the past year, including the establishment of a special police force, new legislation to comply with World Trade Organization (WTO) regulations, and a Justice Ministry request for funding for six dedicated attorneys.

Last year, Neil Turkewitz, RIAA executive VP, international, said that Israeli government officials had basically told U.S. industries that if they had a problem, they should "go stand in line" (Billboard, May 15, 1999).

This year, Turkewitz says that "Israel's current record on enforcement is dismal and incompatible with the requisites imposed by the WTO's [Trade Related Intellectual Property Rights] Agreement" and asks the USTR to "act accordingly" if Israel in the next few months does not "take the necessary actions to reverse the present downward spiral."

Says Micky Tunis, managing director of Hed Artzi, Israel's largest record company, "I'm sorry to say that only strict sanctions by the European Economic Community and United States trade representative against Israel can solve Israel's CD piracy problem. I say this sadly and only after three years' familiarity with all sides of the problem."

> *'It takes 24 hours from release to counterfeit. Every successful recording is a candidate'*
>
> – SHMIEL SARIG –

Warns Tunis, "Under the umbrella of the International Federation of the Phonographic Industry (IFPI), Israel's three largest music companies, Hed Artzi, Helicon, and NMC, spent $4 million combating piracy. But in 2000 we will not put any more money in. The criminals do not face severe enough sanctions. So the situation will worsen."

Yohanon Banon, anti-piracy coordinator of the Israeli branch of IFPI, says that the government does not take the issue seriously. "The problem has increased dramatically since 1998. Sixty-five percent of all CDs and 80% of audiocassettes here are pirated. Forty percent of that is Israeli repertoire. The loss to the Israeli music industry is $24 million and $36 million to the international industry."

He adds, "In 1999 we had a big budget and hired lawyers, investigators, and police. We made 260 police complaints, but almost nothing was done. Why? Ask the police. Around Haifa police headquarters there are 14 illegal CD points of sale. The police even buy from them."

Another USTR Priority Foreign Country citation for Israel has special political ramifications because Israel has long been an important ally of the U.S. In addition, Israel is a significant market and repertoire source.

According to Turkewitz, Israel both imports and exports pirate CDs and is home to a manufacturing base "that goes far beyond requirements for legitimate product," resulting in a sales decline of approximately 50%, as well as reductions in investment in the production of new recordings.

The RIAA and IIPA also asked the USTR to give Priority Foreign Country status again to Ukraine, which in the past two years has become Europe's top pirate country.

GENRE-CROSSING SHOWS SEND HANK WILLIAMS III'S SALES UP

(Continued from page 10)

Angeles office, management home to Beck, and made the suggestion. According to Stein, once Beck heard the album and checked out the press, the offer for dates came back.

"Beck dug what Hank III is all about," says Stein, who thinks he has a "big star" in the making. The dozen or so theater shows Williams played with Beck had an immediate payoff. "Besides putting Hank III in front of thousands of people in a short period of time, we were also able to do press in all of these markets," says Stein. "Curb was able to do price and position [promotion] in the stores and bought tickets for buyers in each market."

Other retail-level promotional tools include posters, electronic press kits, and temporary tattoos.

Stein said he has seen significant SoundScan movement in every market following Williams' shows with Beck. "And it's continuing," he says. "It's the old-fashioned way of breaking records."

Williams, who was interviewed by phone prior to a Charlotte, N.C., show with Heat, says the dates with "The Rev" are full-blown rock shows. "I try to warn people if they want to see country, this ain't it," Williams says.

MAKING NOISE

The success of the touring effort is not lost on the label. "It's been tremendous," says Jeff Tuerff, director of marketing for Curb in Nashville. "Not only do we see a difference in sales in each market after the first week, it continues for a period of weeks. We're getting tremendous word-of-mouth on this."

Curb has taken the "Risin' Outlaw" project, released in September 1999, to college radio and seen success. About 20,000 copies have been sold so far, according to SoundScan.

"We've got tons of life left in this record," says Tuerff. "We plan on going after country radio next."

For his part, Williams is less than satisfied with the final product on "Risin' Outlaw" and has been openly critical of the project. "[The label] rejected half my stuff, so I wasn't happy about that," Williams says. "I told 'em, 'If you put this out like this, I'm not going to praise it.' I've already got a second country album written. The main thing is to find a producer that believes in me, and then see if Curb has the balls to get behind it."

The label is aware of Williams' dissatisfaction with "Risin' Outlaw." Says Tuerff, "We know he's not happy with it, but we're getting a tremendous response out of the alternative and college markets. He has a vision of going into country music, and we want to do that, too. But we believe he will appeal to a broader market outside of country, and if we had gone to country first, we might not have been able to do that [in other formats]."

Tuerff says the label is committed to Williams' development. "He doesn't see a lot of what goes on behind the scenes, and that's fine," Tuerff says. "We believe in him and that he deserves a spot on our roster. He has earned this opportunity."

> *'He's as traditional as his grandfather, and he's also able to do a screaming rock thing. Even in the punk stuff, the country influence is right there'*
>
> – BURT STEIN –

Williams, whose given name is Shelton Hank Williams, took one day off following the Beck tour and signed on with Reverend Horton Heat until March. "The same thing's happening again [with sales] on a little bit of a smaller scale," says Stein. "They're selling out at 1,000-2,000 people, and each time they go into a market I get a call the next day from the promoter wanting to book another date."

The artist's genre-crossing presentation—he once played in the thrash/punk bands Bedwetter and Buzzkill—allows for flexibility in booking. "It's country meets punk," says Stein. "He's as traditional as his grandfather, and he's also able to do a screaming rock thing. Even in the punk stuff, the country influence is right there, and thematically it's country. He's able to straddle the fence."

Brian Hill, who books Williams for Monterey Artists, says interest keeps picking up. "The buzz factor is very high," he says, adding that the rock/country combined shows impress him the most. "He comes out and does a country set reminiscent of the album, then he plays a blow-the-doors-off, balls-to-the-wall punk rock set. The second set is just as heartfelt and soulful as the first, just presented in a harder format."

The audiences can be as different as the music. "I've never had a rude rock audience, and I've had quite a few rude country audiences," says Williams. "I've had some pretty scary country shows. Sometimes we get to the bar, and they're playing rap music when we get there—half the honky-tonks are that way nowadays. I just tell 'em I'm under contract to play an hour and a half, and if they don't like it, there's the door."

Williams is still dedicated to both traditional country and rock and says he has an album's worth of rock material already written. "I love country, and I love to rock, too," he says. "This is my way of standing on my own two feet. It's not about making music for the radio."

A singer/rhythm guitarist, Williams tours with his Damn Band, which includes Jason Brown on stand-up bass, Michael McCanless on fiddle, Sean McWilliams on drums, and former Jesus Lizard guitarist Duane Denison. Jeff Martin is tour manager.

Plans call for more work with Heat in April and May, and in between Williams will headline his own club dates in Texas. Additionally, the artist is set to perform July 1 on the alt-rock/roots "Hootenanny" show in Irvine, Calif., produced by Goldenvoice.

Interest is coming in from international markets, including Amsterdam, Sweden, and the U.K. Hill also says Williams is on the short list for a couple of "major, major" alternative rock tours this summer. Williams is booked to play Willie Nelson's Picnic July 16 at the Cynthia Woods Mitchell Pavilion in the Woodlands, Texas, near Houston.

RAY WADDELL

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BONHAM IS BACK WITH SOPHOMORE ALBUM ON ISLAND

(Continued from page 3)

McLachlan building an impervious fortress of sound, women had never had such a collective good time with guitars in their hands.

But who was to know that the froth of youth pop would transform top 40 radio in the course of two years, leaving modern women with a suddenly distracted audience?

Singer/songwriter Tracy Bonham was among those chosen to ride the Lilith wave, as her exhortative hard-rocking song "Mother Mother" bent angst into a frantic, deliciously seductive mantra. It connected, all right: The single topped Modern Rock Tracks and crossed to mainstream rock, while her album, "The Burdens Of Being Upright," went gold and then was nominated for two Grammys in 1996.

> *'We had this women's movement in rock about three or four years ago. Where did that go?'*
>
> – TRACY BONHAM –

Putting together Bonham's follow-up, "Down Here," due April 18 from Island, was a sometimes excruciating experience, shaken by dramatic label changes, her personal growth, and, of course, the changing face of what sells at radio.

VARIED AND IMMEDIATE

The musical payoff is an erudite collection of 12 tracks as varied and immediate as the artist writing and performing them, from the Egyptian-scented rock vamp "Freed," which denounces how the music industry views its artists, to Bonham's observations on the *real* perfect woman in "Fake It" to the first single, "Behind Every Good Woman," a tongue-in-cheek reverse take on gender roles. She even draws upon her classical roots, adding an eerie violin to a number of cuts, such as the wistful "Second Wind."

"Before, I picked up my guitar and only wanted to rock," Bonham says. "I was rebelling against my background," which began at age 9 when she first picked up a violin. Now she feels "the instrument creates a sound that doesn't rely just on aggression to get a point across. I learned that it doesn't have to be so harsh. It makes it a little deeper, kind of like Led Zeppelin."

While Bonham wrote all the music and lyrics for the album, her instrumental voice is complemented by guest appearances from Sebastian Steinberg of Soul Coughing on bass, Pete Thomas of Elvis Costello's Attractions on drums, and former Soulwax drummer Steve Slingeneyer.

Altogether, "Down Here" focuses on a theme of being confident in yourself and staying centered.

"I don't have personal vendettas anymore. It's time to look inside myself and figure out what work needs to be done. That's the main thread," she says. "A lot of it is confronting fears. My greatest talent is running away from confrontation, and it's through these songs that I deal with the issues I need to."

Through her organic look and vibe, Bonham also hopes to show women that there's more to life than looking like a runway model, which is certainly a tradition in the entertainment business.

She says, "We need to counteract that, to have women stand up and say, 'We don't need the boob job.' I heard a disturbing story about an artist who was aigned to a label at 12 or 13 years old, and the label asked her to get a nose job. I couldn't believe it; her nose hasn't even formed yet.

"I hope my message is that you can embrace your imperfections and not be so swayed by TV and Christina's stomach and Britney's boobs," Bonham says. "There's more out there."

That extends to her discontent with current trends at rock radio, which has all but dismissed the progress made in the mid-'90s for female singer/songwriters.

"We had this women's movement in rock about three or four years ago. Where did that go?" she says. "We opened a door, and now there's no one standing behind it. I can't listen to rock radio anymore. It sucks. Give us something to feel. I don't feel like I'm being taken anywhere anymore. I have yet to be inspired by a new band on the radio, and I hate saying that."

Even so, the outlook at retail for the album is bright, according to Paul Marabito, a buyer for Compact Disc World, based in South Plainfield, N.J.

" 'Down Here' is a much prettier album and is stronger without being as gritty. Tracy's vocals and songwriting are really showcased," Marabito says. "In many ways, I think it compares with what Chris Cornell has done, by showcasing her talents first, including her violin playing. I find it cleaner and a better-produced album that should do favorably in the marketplace."

The opinion can only be strengthened by Island's newfound commitment to its budding star. "Every female that has heard her first single ["Behind Every Good Woman"] is like, 'That's *my* song,' " says Island/Def Jam senior VP of marketing Julie Greenwald. "And Tracy is a pure joy to work with; she's a great artist, so real, down to earth, and you can sit down with her and chat all night long. Then she takes the stage and becomes Tracy Bonham, the rock star, and owns that stage."

The label intends any number of cross-promotions with female-targeted Web aites, upatart women's multimedia entity Oxygen, and Jane magazine, in addition to traditional outlets such as television and press. The single will be worked first to modern rock, with hopes that it will eventually cross over to pop.

"We feel that with this record, we can capture everyone," Greenwald says. "It's destined to be the big summer anthem."

Despite the atarting-gate enthusiasm now, it took Bonham two frustration-laden years to write "Down Here," as she endured countless atops and atarts amid radical changes at her record company.

When she first entered the studio with the production team of Mitchell Froom and Tchad Blake, "there was already some friction, before [Island chairman] Davitt Sigerson left. The record company wanted to know what the hell we were doing in the studio. We were trying not to be influenced by the things around us, but of course, with all of that comes paranoia about whether we're making hits or not. It was a real conflicting time," Bonham says.

> *'We feel that with this record, we can capture everyone. It's destined to be the big summer anthem'*
>
> – JULIE GREENWALD –

"There was more change and waiting after that. There were threats of pulling the plug, but I just put my foot down and said no and kept on going," she adds.

Then, with the label takeover in January 1999 by Universal, following Seagram's purchase of PolyGram, "everything was stalled," Bonham says. She eventually returned to the studio to cut three additional tracks with Mark Endert, who engineered Fiona Apple's "Tidal." And then came more delays before the label indicated for sure that it meant business with Bonham.

"It was like juggling—a very confusing ordeal where I just wanted to get on with it," she says. "I felt caught in the middle and held down, while the rest of the world was going on around me. That's why I called the album 'Down Here.' "

Add to that the pressure of following up a successful debut, made all the more intimidating by her Grammy nods.

"I was really uncomfortable writing for this record. I struggled with the art vs. commerce thing and questioned everything I wrote—and whether it was coming from the heart," she says. "It drove me crazy for a while. Maybe after that long period of time, I learned to quiet these voices that try to stop you from doing what you need to do to succeed.

"I was in Watertown, Mass., in my apartment, when I had the hardest time," she continues. "It was right after my world tour, and I told myself I had this time to write, thinking, 'OK, I'll take two months, and I'll be done and in the studio.' But I really wasn't ready. I wrote and rewrote a lot of these songs, staying in my pajamas all day and up all night. It's not something you're supposed to dredge up; rather, it just has to come down to you."

RELOCATION

Soon after, Bonham relocated to New York and was joined by her fiancé from Belgium, which ahe found comforting.

"This is when I began to work with Mitchell. We had five weeks of preproduction," she says. "He's a great arranger, going inside the songs, and we really worked on them. They were taken to their highest point with him."

It was the week of her wedding, in fact, that the label called and informed her of yet another delay, promising that her follow-up album would come out in first-quarter 1999, months after its scheduled release. Of course, that did not happen.

Bonham and her huaband then traveled to Belgium, where she at last found peace. "I treated that trip as a retreat and a recovery. I had been going through so much hell in my mind that I needed a getaway," she says. "I eased up on myself."

During this break, Bonham wrote the first single, "Behind Every Good Woman." "It came out pretty naturally, and I found the joy of music again. I just had fun with the lyric."

She sings, "Many muscles has the man, each one has the reason/Many women felt his hand, each one trying to appraise them/Imagine one day the tables could turn/Behind every good woman lies a trail of men."

"I want people to get the joke, but I think there could also be a level of misinterpretation, that I'm hating men," Bonham says. "I suppose it's always the case that when you bring irony into a lyric, there'a a chance to misinterpret. The lesson I learned from 'Mother Mother' is that people hesr songs in different ways. But I'm ready to let go and not be so protective."

The statement is an example of the personal growth that has accompanied Bonham through the arduous process of seeing "Down Here" at last get up there and reach the people.

"I've grown up a lot and become more confident without the growing pains that come in the early 20s," she says. "These new songs dig deep and help me accept myself for who I am."

VALLEY MEDIA, NEW MEDIA NETWORK TO OFFER SERVICES TO RETAIL

(Continued from page 3)

net i.FILL division with Amplified .com (Billboard, Feb. 26), the pact gives the company another service that it can bundle in its business-to-business solutions package for the digital format.

The deal also provides Valley with an answer to Alliance Entertainment Corp. (AEC), which is competing to offer the same services to merchants and labels, including in-store CD-manufacturing kiosks. Alliance has that capability through its Digital On-Demand division, which was recently restructured into AEC's Internet and Media Services Group (Billboard, Feb. 19).

For Los Angeles-based NMN, it provides a marketing solution that allows the kiosks to be targeted very quickly to a large account base, and in such a way that distances the devices from the prejudices that retailers would normally have in buying a service from another retailer.

NMN currently has a division called eGroove, which plans to build a chain of music stores that will carry both physical product and digitally downloaded albums manufactured on-site through numerous kiosks. EGroove plans to build three or four test stores, located in small markets that usually don't have deep-catalog merchants, by midyear.

The eGroove stores will range in aize from 2,500 square feet to 8,000 square feet. They will carry 20,000-30,000 titles of physical product as well as house at least 30 kiosks that can manufacture a vast quantity of catalog titles, making a CD in seven to 10 minutes.

Duffell, president of NMN, says the company is in the process of creating separate entities for NMN and eGroove so that it can avoid any conflicts in NMN providing content to retailers.

Randy Cerf, senior VP of business development and CFO of Woodland, Calif.-based Valley Media, says, "Our mission is to help retailers be more successful, and with NMN we will offer them a product to help them achieve that success."

Moreover, the addition of NMN to the Valley/Amplified offering allows the wholesaler to offer the retail community a bundled, fully integrated solution, Cerf says.

In partnering with Valley, NMN achieves a way to get its kiosks into stores very quickly. "It would take a long time to open eGroove stores and do it in a way that the labels can see the potential," says Duffell. "So speed to market is very important for us. We need to get some volume together very quickly to show what the potential is."

Duffell saya NMN ia in negotiations with the various majors about getting their content for its kiosk network, and he expects that partnering with Valley, "which has the utmost respect in the industry," will enhance NMN's position in those negotiations. Outside of the majors, NMN has so far signed content deals with about 60 labels, Duffell says, though he declines to name them.

In addition to the strategic partnership with Valley, which gives the wholesaler an undisclosed amount of warrants in the company, NMN is majority-owned by Burbank, Calif.-based TVN Corp., a direct-broadcast provider for satellite and cable television. TVN will provide its technology and support systems for the digital downloading of product, via satellite transmissions, to the in-store kiosks.

Duffell says the kiosk that Valley will be offering to merchants has a number of capabilities. "It is not just for making CDs on demand; it is designed to be format-agnostic," he says.

Beyond in-store manufacturing, the kiosk can interface with a retailer's Web site, allowing customers to look up information in a music database, similar to Muze kiosks. Also, it ties in with a store's inventory system and can serve as a sampling device, says Duffell.

"It will track the customer," he says. "Whether you log on to that retailer's Web site at home or in the store, it will have the customer's database there and can make recommendations to the customer."

(Continued from page 3)

Web site that draws traffic, what are their costs?"

He concludes that in the digital world, merchants "should make as much as they are making now but on a net basis."

Bill Tynan, GM of E-commerce for Trans World Entertainment Corp., responds that while it is true that certain physical costs are eliminated on the Internet, the digital download world comes with a set of different expenses that are not present in the brick-and-mortar world.

"Customer service costs are different," he says. "In the store, a customer can speak to a sales associate for information or if there is a problem, but [on the Web] if a download doesn't happen or there is an issue on payment, the communication takes place via E-mail or on the phone."

Tynan says there are hefty fees associated with computer programming and making sure data dumps are done properly. Consequently, he concludes that "the cost of sales on the Internet is comparable."

Like many E-businesses, the music industry has been weighing two business models: the gross margin model and the commission model. The first would seek to duplicate the brick-and-mortar business model in the digital world. The latter, also known as the agency model, would give the retailer a commission or flat fee for each digital download sale.

The debate over which models the industry would use was done internally at the labels. The gross-margin model apparently didn't survive those talks, because so far the labels appear to be presenting different forms of a commission-based model to the retailers. Now the debate between labels and merchants seems centered on how the commission model will be rolled out, with many of the issues still up in the air.

With the commission model, the market is ripe for a new range of "clearinghouse" businesses that can be appointed by labels to handle such services as processing of credit card orders, collecting of customer information, and digital rights management.

INFORMATION=POWER

The debate over who should control the customer information is only likely to become more heated as traditional retailers fight to position themselves in the download world. Bob Higgins, chairman/CEO of Trans World, says on the margin discussion, "Everything is negotiable. But the labels getting the customer information, that wouldn't be acceptable to me."

So far, Higgins says, "the majority of ideas presented to us from the labels on digital download models are ones where they have access to the customer information."

One major-label distribution executive says that in the commission business model, "customer information is the end game."

A senior distribution executive at another major says that his company would be willing to set up its commission model in an information-sharing scheme so that both sides, his label and the retailer, would have access to the information. But he labels that information "a huge gold mine."

From the label point of view, "the labels want to have control over who they download to and control the information," says Glen Jennison, head of information technology and operations of Magex, the digital commerce arm of NatWest bank, which can function as a clearinghouse for transactions, among many other digital services offered. "[The labels]

> ***'The labels want to have control over who they download to and control the information'***
>
> **– GLEN JENNISON –**

have been selling music but don't know to who."

Labels want the information so they can market directly and in a targeted fashion to consumers.

But like Higgins, other merchants say they are upset about the prospect of giving up the information. Retailers say they fear that the labels will store the customer information so that one day they can try to sell directly to the customers. Moreover, merchants want that information because they think it has a value in retail promotions, and they want to be able to charge labels for music promotions that use target marketing.

One online merchant says he would be willing to allow certain elements of the transaction to happen off of his store's site, but not the credit card and customer information part. That information must be collected by the retailer or its own clearinghouse, says the merchant.

One model floated by a major to the accounts would have the major setting the cost for a download, with a sliding scale so that the more downloads, the lower the merchant's cost. In that scenario, the retailer would use its own digital service providers, but the major would insist that customer information be shared with it by the retailer's clearinghouse as a condition of doing business with the major.

CUSTOMER SERVICE CONCERNS

Trans World's Tynan says that if the retailer doesn't control the customer information and the label collects the customer information, it becomes a "huge liability" for merchants. Online customers buying off a retail site are not going to be aware of how their credit card information is processed, yet it is the retailer that will be considered liable by the consumer for any service issues.

Moreover, Tynan says that customers of tomorrow will likely be buying from a single retail site the digital downloads of artists on different labels. He says retailers can't expect the customer to make separate transactions if the labels are using different clearinghouses. There has to be one aggregator where the customer can purchase multiple downloads and maybe even some physical product, where it is all placed in one shopping basket, he says.

Key Issues To Settle In Digital Age

• **PRICING LEVELS:** Some argue that the consumer cost for digital downloads should be lower to entice consumers to try the new format, and to compensate for the lost value of packaging. Others contend the price initially may have to be higher due to steep start-up costs for labels and retailers. Still others argue for parity with physical goods.

• **THE BUSINESS MODEL:** This debate initially centered on two distinct approaches: The gross margin model and the commission—or agency—model. The former sought to duplicate the brick-and-mortar model in the online world and is widely favored by merchants. The latter would give the retailer a commission or fee for each digital download sale. Most involved acknowledge that the former model is unlikely to be embraced by labels, and thus the debate currently centers on implementation of the latter.

• **CONTROL OF INFORMATION:** This heated debate centers on who collects the customer data generated from sales. Both labels—which have not had access to this gold mine in the physical world—and retailers are eager to amass such information in the online realm. Some labels are proposing a middle ground of "information sharing."

If initially the digital transactions are taking place at the label or its agent site, "there has to be the understanding that at some point in time this will convert over to where the transaction takes place on our site," Tynan says. "Owning the customer and the transaction is extremely important to us. If the labels want to do business with us, they will have to do it the way we want to do it."

That is why merchants are also talking to digital rights management companies and clearinghouses about their services. Indeed, now is the time for the merchants to flex their muscles on this issue; since 99% of all music sales are still done in the brick-and-mortar stores, these merchants continue to have market clout.

Magex's Jennison says that if the brick-and-mortar retailers say that they are not going to distribute a label's CDs in protest of a certain business model, that would have quite an effect as a negotiating tactic, but possibly for only a few years until the digital market grows.

"The labels are looking at a number of alternative models," he says. "They will operate in a way that gets their music distributed to the widest possible audience."

That's why the retailers fear even the information-sharing schemes, because if online sales do begin to supplant physical goods sales, the labels will have the wherewithal to market and sell directly to the consumer through their own content aggregators like CDnow, which has a merger pending with Columbia House, owned by Sony Music Entertainment and the Warner Music

> ***'Everything is negotiable. But the labels getting the customer information, that wouldn't be acceptable to me'***
>
> **– BOB HIGGINS –**

Group. That relationship, among other reasons, has led the National Assn. of Recording Merchandisers to file a lawsuit against Sony (Billboard, Feb. 12).

One distribution executive says that the merchants may be overreacting to the labels' business models. In fact, he asks, does every online sale have to be supported by the same business model?

Moreover, he says, retailer worries are misplaced. "They are all hung up on if we are going to have the customer names," he says. "They should instead be worrying about whether or not kiosks start popping up all over the place, in every grocery store, bank, and gas station, because they are dragging their tails on doing the right deal with the labels."

WHAT ABOUT PRICING?

The debate over pricing is equally heated. Every major-label executive contacted by Billboard agrees that in the commission model, the fee remitted to merchants would be smaller than the 35%-36% gross margin that CDsalbums carry, and certainly smaller than the 40%-42% gross margin that cassette albums carry. But they have yet to determine what the commission percentage would be.

In addition, in some of the commission models being touted, the label would be setting the retail price, which would mean that all online stores agreeing to do business with that major would have to charge the same price.

While some may argue that a model in which the labels set prices is illegal, the proponents of the strategy say that the retailer would be acting like an agent; that is, it would be referring the sale to the label, which would do the transaction, or have its digital service provider do it, and have its clearinghouse collect the customer's money and remit a commission back to the retailer.

One distribution executive defends the model, saying it doesn't constitute price-fixing on the part of the labels. "It's the way the airlines do business," he says. "The airlines set their price, and the travel agent tells the customer the price the airline is charging."

Label executives say that they, too, will have many new costs in the digital world, such as the digitizing fee, hosting and server costs, credit card fees, clearinghouse fees, and potential patent costs.

For example, one distribution executive says his company has allotted about $15 million this year to digitize the company's catalog. Another distribution exec says that for the first four or five years, it will be more expensive to move around bits over the Internet than to move around CDs from warehouses to stores.

Currently, some digital distributors are charging major labels 40 cents for their services per download of a single. In the independent label camp, digital enablers are getting anywhere from 30% to 50% of revenues for sales of digital downloads, a percentage that wouldn't fly with the major labels.

Companies like Valley Media and Alliance Entertainment Corp. are also betting that there will be roles for digital wholesalers, which means that the revenue pie will be sliced in even more pieces.

The previously mentioned major-label financial executive points out that in considering digital pricing, one also has to look at how digital sales will affect the physical-goods side of the label business. In the physical-goods arena, most of the majors' profits come from manufacturing, distribution, and international operations, that executive explains. So, if in the next few years digital delivery cannibalizes brick-and-mortar by 5%, since most costs of distribution and manufacturing are fixed, that means that the labels' profits will drop in that side of the business.

In putting together digital pricing models, the labels will look for a way to "make the same money that we always make," the executive says.

Because of the high costs of preparing for the digital world and the possibility that the brick-and-mortar distribution channel will lose some of its profits, it is conceivable that pricing to the consumer in the digital download world will initially be higher than buying a CD or cassette of the same product. One label president wants to know, "Who says digital download of an album has to be cheaper than buying the CD?"

Still another camp within the labels argues that the digital download should be cheaper than the packaged product because such pricing would be a good strategy to entice customers to try the digital format and because such pricing would reflect the value lost since the consumer doesn't get a physical product. Others argue that the digital model should be priced the same as in the physical goods world.

While everyone argues, the financial executive complains that if the majors and retailers don't get their act together, they may find themselves in a world where "people like [Atomic Pop CEO] Al Teller have already set the rules of the market."

Larry Miller, president of Reciprocal, cautions that while most may be trying to get it right the first time, "I don't view any of the choices that [the industry] is making now as the final model. I don't view this as the end game."

PAGE/CROWES OFFER CUSTOMIZABLE CD THROUGH MUSICMAKER.COM

(Continued from page 3)

will be made available for sale exclusively online through Musicmaker.com—"our record label on the project," according to Page's manager—beginning Tuesday (29).

A new live Who album recorded recently at shows in Chicago and London will also be made available exclusively through Musicmaker "in the next few months," according to Bill Curbishley, the worldwide manager for Page—the co-founder of the seminal Led Zeppelin—and the Who, which recently reunited.

While a preselected, 18-track double Page/Crowes disc will be one of the purchase options available beginning Tuesday, more visitors are expected to take advantage of the chance to custom-compile their own single- or double-album from the 19 available songs, which are a mix of newly recorded classic Led Zeppelin songs and vintage blues numbers that were recorded at shows on Oct. 18-19, 1999 (Music to My Ears, Billboard, Oct. 30, 1999).

Tracks also will be available for purchase as individual downloads.

"There are many reasons we chose to do this deal this way," says Curbishley. "One of the key ones is the ability to involve the customer and let them feel part of the creativity of making up the album."

Customers also will be able to create their own inner sleeves by choosing from a selection of artwork available, he adds.

"Giving the fans the ability to select songs makes them part of the creative process," says Page. "Musicmaker is pointing the way to the future for the rest of the music industry."

"Playing with Jimmy Page at the Greek Theater was an incredible experience," adds Chris Robinson, lead singer for the Black Crowes. "And to be able to get that music to all our fans by releasing the compilation on Musicmaker.com is a really exciting opportunity."

While other albums have been available before as online exclusives, the Page/Crowes project adds a few new twists, participants say.

"The big story here is the marriage of prime content to technology," says Danny Socolof, president of Las Vegas-based Mega Inc., who has a longstanding relationship with Curbishley and orchestrated the deal. "A lot of people are talking about it, the majors have been very tentative about it, but this is the first real, solid major step with superstar product that will show how well the marriage of music content and technology can work.

"The customizable-album idea is also really exciting and probably differentiates Musicmaker from everyone else in this space," adds Socolof. "It creates a whole new paradigm for accessing and selling music."

Custom-CD specialist Musicmaker, a publicly traded company whose shareholders include EMI Recorded Music, is taking on some of the roles of the *old* paradigm, however, in signing on for the Page/Crowes project.

Like more traditional record labels, the company is working a single to radio stations, for instance, and planning other marketing vehicles, including print ad campaigns.

"We intend to go out and break a single at radio," says Larry Lieberman, Musicmaker VP of marketing, advertising, and online development. "We are not just the store on this. We're committed to making it a success."

The campaign behind the single, the classic Led Zeppelin song "What Is And What Should Never Be," kicked off Feb. 23 when Microsoft Corp.'s WindowsMedia.com and Musicmaker offered a 24-hour-only free download of the song. The track then went to radio.

"We just got it and are already playing it," says Amy Winslow, assistant PD and music director at classic rock WAXQ (Q104) New York.

Unique to Musicmaker's efforts is its radio-partnership campaign, whereby it is encouraging stations with Web sites to direct listeners to them if they want to buy either the single or the album. Links to Musicmaker will be provided, and stations will receive an unspecified "bounty" for each album sale rung up through their site.

"Since this record will not be available at retail, we'd obviously like radio stations to tell their listeners where to find it, and we think their listeners would want to know," Lieberman says. "Those stations with Web sites can reap multiple benefits from doing so, since they can drive traffic to their own site and also reap revenues."

Socolof says, "Radio is not just being asked to promote something but also invited to share in its success."

Winslow says her station is mentioning the Musicmaker site on-air when playing the track but not taking part in the online linkage.

Lieberman says traditional retailers—who have been vocal with their concerns about being cut out of online exclusives—can choose to take part in the sale via their online sites.

> ***'Giving the fans the ability to select songs makes them part of the creative process'***
>
> **– JIMMY PAGE –**

"They can participate the same way radio participates," Lieberman says. "In their Jimmy Page section or their Black Crowes section, any retailer that wants to can put up a link to this offer, and consumers can buy this that way and record stores will get compensated, the same way they would if they were buying product at wholesale. That's the same way we did it with the Beastie Boys. So we've got a model in place."

Last fall, Musicmaker offered a choice of 150 Beastie Boys tracks for custom compilations.

As with the Beasties, Lieberman expects fans will dig deeply into the Page/Crowes offerings. "What we saw with the Beasties promotion is that the best-selling singles online were the best sellers offline too. But that was only the top five songs," he says. "After that, the best sellers were all over the board, including the rarities and the 'Who knew they did that?' kinds of songs. And I think you'll see that in the choices people make with the Page/Crowes material too."

Curbishley, for one, is eager to see the results. "We are really interested in later looking at the data that comes in and seeing what were the most popular tracks," he says. "And how did people put them together?"

For his part, the Crowes' Robinson is happy to leave that question to others. "It's always difficult to sequence the songs on the album," he says. "We thought we'd give that problem to the fans."

Lieberman says the possibility also exists for retailers to order physical copies of the CDs at wholesale price.

WHO'S NEXT

Similar customization and promotional tacks will be taken with the Who when its album—as yet untitled—becomes available through Musicmaker later this year.

"Fans of the Who know that the last few months, at several of the band's performances, there's been a newfound energy and excitement that is very special, and we have now documented those performances as recordings," says Socolof. "We're very excited about this project and expect that fans will be too."

The Who gigs featured original members Pete Townshend, Roger Daltrey, and John Entwistle, along with Zak Starkey (the son of Ringo Starr) on drums and John "Rabbit" Bundrick on keyboards. Townsbend previously worked with Musicmaker when his Platinum Entertainment album "Pete Townshend Live: A Benefit For Maryville Academy" was made available in digital format on the site (Billboard, Sept. 25, 1999).

The Who is not currently under contract to a record label; Page is contracted only as a member of Led Zeppelin or as the duo Page & Plant, Curbishley says.

Lieberman believes that such fare lends itself well to Musicmaker and its audience, which he thinks will be split on the Page/Crowes project between younger fans getting exposed to classic rock via downloads and older fans being exposed to the concept of the Internet and downloads via their interest in the classic rock to be found online.

"With classic rock, obviously there's still a very vital fan base and radio format behind it, but it's not a category that is necessarily very easy to sell in other media," he says. "There aren't the same kinds of outlets for exposure as there are for other kinds of music. So I definitely see more of these coming from us."

Along with its evolving approach to content, Musicmaker plans a major relaunch of its service in April, Lieberman says. "We're going to be adding new excitement to the process of creating custom CDs and buying downloads," he says.

"I think we'll look back in a couple of years and people will be trading on the Internet like this as a matter of course," Curbishley predicts. "Besides being able to customize product, from a business point of view you don't ship excess goods, you don't get returns, there are no breakages—this approach does away with a lot of the anachronisms of this business."

DORNEMANN'S JOB AT BMG REDEFINED

(Continued from page 3)

charge of Bertelsmann's television operations, including its joint venture in CLT-UFA, Europe's largest TV broadcaster—what these moves mean for both Dornemann and Zelnick is open for debate.

"All these developments [my concentration on music] have been in the works the last 12 months," says Dornemann, who downplays the new structure. "As you know, with the Internet, with the consolidations, it makes a lot of sense that together with Strauss [Zelnick] that we try to improve our position here."

That was the message coming from Bertelsmann corporate in announcing the move.

"I feel very strongly about having Michael Dornemann go all out to expand BMG even further and fulfill our ambitions in the global music industry," says Bertelsmann chairman/CEO Thomas Middelhoff in a prepared statement released Feb. 22.

In an interview with editors of the German newspaper Handelsblatt, Middelhoff also reiterated the company's desire to be tops in music and expressed the need for BMG to use the Internet to drive future growth.

On the flip side, however, insiders say the move partly reflects frustration at the top of Bertelsmann over the negative media coverage attracted by BMG under Zelnick's watch.

Despite posting increased revenue and ranking second in "current" U.S. market share in 1999, BMG found itself involved in public controversies with Arista Records president/CEO Clive Davis (Billboard*Bulletin*, Nov. 17, 1999) and the Zomba Group (Billboard*Bulletin*, Oct. 13, 1999) over their respective futures.

Also, BMG faces diminished industry clout from the proposed joint venture of Warner Music Group and EMI Recorded Music at a time when it was publicly expressing a desire to be No. 1 in music (Billboard*Bulletin*, Jan. 18).

And BMG is now minus one key executive, after international president/CEO Rudi Gassner, a 12-year veteran of the post, bolted the company two years into a five-year deal amid rumored policy disagreements with Zelnick (Billboard*Bulletin*, Jan. 17).

Still, Dornemann says the realignment in no way should be seen as a vote of no confidence in Zelnick.

"What it means to Strauss is very positive, as we've worked very close together from the beginning," he says. "I'm very happy with Strauss; he's done a great job. There's nothing to read into this at all."

Zelnick, who was given control of the international division and its four regional chiefs in the wake of Gassner's departure at the beginning of the year, agrees.

"I expect nothing to change," he says. "The only thing will be that he'll be able to spend more time with us. He's a terrific mentor."

Dornemann also says that the move has nothing to do with the issues facing BMG's music division, such as Davis' potential departure, or what will happen after BMG's North America distribution deal with Zomba is up in summer 2001. The Zomba Group, headed by chairman/CEO Clive Calder, is the parent of Jive Records, which is home to superstar acts Backstreet Boys, 'N Sync, and Britney Spears.

NEGOTIATIONS CONTINUING

On the subject of Davis, Dornemann says that negotiations are continuing. "I always said and will always say that to have Clive Davis in our family, in any role whatsoever, is very positive," he says. "But it has to fulfill a plan for longer-term continuity, succession, and his long-term desires."

Meanwhile, as to Zomba's possible departure after its distribution deal with BMG is up in summer 2001, Dornemann points out that BMG just completed extending its deal for one year. He adds, "I find it strange that people are asking when [Zomba] are going to leave."

But some insiders say that by having Dornemann focus exclusively on music, Middelhoff and Bertelsmann re-establish a buffer between the corporate parent and the music operation. Sources say that with Dornemann occupied with television and relations between Zelnick and the two Clives strained, Middelhoff has been forced to take a very hands-on role in sensitive areas like the Davis and Zomba negotiations and also has become a de facto spokesman for the group.

But if that's the case, the new role for Dornemann hasn't stopped Middelhoff from talking about music.

"We want to gain the pole position in the music business, ideally in connection with a top position in the digital distribution of music over the Internet," he tells Handelsblatt. "Overall, we want to be No. 1 within the next 12 months if possible."

While acknowledging that EMI is not up for grabs anymore, Middelhoff says that consolidation in the music industry has not come to an end. He leaves the door open for a deal with an Internet music company but says a major merger is out of the question because the company lacks stock currency.

Dornemann also acknowledges that "we're open to consolidation with other companies, mergers, and acquisitions, and when [anything appropriate] comes along, we'll consider it."

In other news, as part of the realignment Bertelsmann also appointed CLT-UFA CEO Rolf Schmidt-Holtz as its first chief creative officer, responsible for the group's content strategy and representing "the interests of authors, journalists, musicians, and producers" on the executive board.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles, Adam White in London, and Wolfgang Spahr in Hamburg.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 852 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE — ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1
1	1	20	**I KNEW I LOVED YOU** — SAVAGE GARDEN (COLUMBIA) — 6 wks at No. 1
2	2	17	**THAT'S THE WAY IT IS** — CELINE DION (550 MUSIC/550-WORK)
3	5	6	**BYE BYE BYE** — 'N SYNC (JIVE)
4	4	10	**SHOW ME THE MEANING OF BEING LONELY** — BACKSTREET BOYS (JIVE)
5	3	15	**WHAT A GIRL WANTS** — CHRISTINA AGUILERA (RCA)
6	6	32	**SMOOTH** — SANTANA FEAT. ROB THOMAS (ARISTA)
7	10	31	**AMAZED** — LONESTAR (BNA)
8	9	11	**SAY MY NAME** — DESTINY'S CHILD (COLUMBIA)
9	7	20	**BWING IT ALL TO ME** — BLAQUE (TRAU▪ MASTERS/COLUMBIA)
10	8	28	**BACK AT ONE** — BRIAN MCKNIGHT (MOTOWN)
11	13	18	**BREATHE** — FAITH HILL (WARNER BROS. NASHVILLE/WRN)
12	15	6	**THONG SONG** — SISQO (DRAGON/DEF SOUL/IDJMG)
13	12	26	**I NEED TO KNOW** — MARC ANTHONY (COLUMBIA)
14	14	7	**NEVER LET YOU GO** — THIRD EYE BLIND (ELEKTRA/EEG)
15	11	13	**BLUE (DA BA DEE)** — EIFFEL 65 (REPUBLIC/UNIVERSAL)
16	16	19	**THEN THE MORNING COMES** — SMASH MOUTH (INTERSCOPE)
17	19	19	**GET IT ON TONITE** — MONTELL JORDAN (DEF SOUL/IDJMG)
18	22	10	**I WANNA KNOW** — JOE (JIVE)
19	17	7	**UNTITLED (HDW DOES IT FEEL)** — D'ANGELO (CHEEBA SOUND/VIRGIN)
20	18	15	**TAKE A PICTURE** — FILTER (REPRISE)
21	21	14	**ALL THE SMALL THINGS** — BLINK-182 (MCA)
22	23	7	**FORGOT ABOUT DRE** — DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
23	34	3	**AMERICAN PIE** — MADONNA (MAVERICK/WARNER BROS.)
24	20	13	**THANK GOD I FOUND YOU** — MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
25	24	12	**HOT BOYZ** — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
26	39	4	**MARIA MARIA** — SANTANA FEAT. THE PRODUCT G&B (ARISTA)
27	33	7	**EVERYTHING YOU WANT** — VERTICAL HORIZON (RCA)
28	28	5	**IT FEELS SO GOOD** — SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
29	25	15	**MY BEST FRIEND** — TIM MCGRAW (CURB)
30	32	6	**I DON'T WANNA** — AALIYAH (PRIORITY)
31	26	8	**FALLS APART** — SUGAR RAY (LAVA/ATLANTIC)
32	27	8	**BACK AT ONE** — MARK WILLS (MERCURY (NASHVILLE))
33	29	15	**COWBOY TAKE ME AWAY** — DIXIE CHICKS (MONUMENT)
34	30	22	**MEET VIRGINIA** — TRAIN (AWARE/COLUMBIA)
35	35	12	**SMILE** — LONESTAR (BNA)
36	31	9	**LOVE IS BLIND** — EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
37	40	6	**HDW DO YOU LIKE ME NOW?!** — TOBY KEITH (DREAMWORKS (NASHVILLE))
38	38	6	**THE BEST DAY** — GEORGE STRAIT (MCA NASHVILLE)
39	42	6	**LESSONS LEARNED** — TRACY LAWRENCE (ATLANTIC (NASHVILLE))
40	37	27	**MY LOVE IS YOUR LOVE** — WHITNEY HOUSTON (ARISTA)
41	36	21	**LEARN TO FLY** — FOO FIGHTERS (ROSWELL/RCA)
42	43	3	**ONLY GOD KNOWS WHY** — KID ROCK (TOP DOG/LAVA/ATLANTIC)
43	46	3	**I TRY** — MACY GRAY (EPIC)
44	41	22	**U KNOW WHAT'S UP** — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
45	44	6	**HE CAN'T LOVE U** — JAGGED EDGE (SO SO DEF/COLUMBIA)
46	47	5	**LOVE'S THE ONLY HOUSE** — MARTINA MCBRIDE (RCA (NASHVILLE))
47	51	4	**OTHERSIDE** — RED HOT CHILI PEPPERS (WARNER BROS.)
48	50	4	**DEAR LIE** — TLC (LAFACE/ARISTA)
49	52	6	**BECAUSE YOU LOVE ME** — JO DEE MESSINA (CURB)
50	54	5	**THIS WOMAN NEEDS** — SHEDAISY (LYRIC STREET)
51	72	2	**YDU SANG TO ME** — MARC ANTHONY (COLUMBIA)
52	60	2	**ANYTHING** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
53	48	18	**HANGINARDUND** — COUNTING CROWS (DGC/INTERSCOPE)
54	61	3	**BEEN THERE** — CLINT BLACK WITH STEVE WARINER (RCA NASHVILLE)
55	58	11	**ND MORE RAIN (IN THIS CLOUD)** — ANGIE STONE (ARISTA)
56	53	18	**GOT TO GET IT** — 5'9SO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
57	55	20	**HE DIDN'T HAVE TO BE** — BRAD PAISLEY (ARISTA NASHVILLE)
58	49	19	**WHAT DO YOU SAY** — REBA (MCA NASHVILLE)
59	57	14	**RHYTHM DIVINE** — ENRIQUE IGLESIAS (INTERSCOPE)
60	63	3	**I NEED A HOT GIRL** — HOT BOYS (CASH MONEY/UNIVERSAL)
61	66	3	**DO WHAT YOU GOTTA DO** — GARTH BROOKS (CAPITOL (NASHVILLE))
62	75	3	**FEELIN' SO GOOD** — JENNIFER LOPEZ FEA▪ BIG PUN & FAT JOE (WORK/550-WORK)
63	62	20	**GOT YOUR MONEY** — OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
64	—	1	**THAT'S WHAT I'M LOOKING FOR** — DA BRAT (SO SO DEF/COLUMBIA)
65	—	1	**CARLENE** — PHIL VASSAR (ARISTA NASHVILLE)
66	64	4	**NO LEAF CLOVER** — METALLICA (ELEKTRA/EEG)
67	68	6	**THE BEST MAN I CAN BE** — GINUWINE (550 MUSIC/550-WORK)
68	—	1	**PARTY UP (UP IN HERE)** — DMX (RUFF RYDERS/DEF JAM/IDJMG)
69	—	1	**THERE YOU GO** — PINK (LAFACE/ARISTA)
70	73	2	**BABY DON'T CRY (KEEP YA HEAD UP II)** — 2PAC + OUTLAWZ (AMARU/DEATH ROW/INTERSCOPE)
71	59	13	**NONE OF UR FRIENDS BUSINESS** — GINUWINE (550 MUSIC/550-WORK)
72	—	1	**IT WAS** — CHELY WRIGHT (MCA NASHVILLE)
73	—	1	**WHDA!** — BLACK ROB (BAD BOY/ARISTA)
74	—	1	**DADDY WON'T SELL THE FARM** — MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
75	71	6	**PUT YOUR HAND IN MINE** — TRACY BYRD (RCA (NASHVILLE))

Records with the greatest airplay gains © 2000 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	—	1	**BLACK BALLOON** — GOO GOO DOLLS (WARNER BROS.)
2	1	3	**WHEWE MY GIRLS AT?** — 702 (MOTOWN)
3	2	4	**SOMEDAY** — SUGAR RAY (LAVA/ATLANTIC)
4	4	6	**HIGHER** — CREED (WIND-UP)
5	3	5	**BACK THAT THANG UP** — JUVENILE (CASH MONEY/UNIVERSAL)
6	—	1	**SEXUAL (LI DA DI)** — AMBER (TOMMY BOY)
7	8	15	**I WANT IT THAT WAY** — BACKSTREET BOYS (JIVE)
8	6	31	**SLIDE** — GOO GOO DOLLS (WARNER BROS.)
9	5	12	**ALL STAR** — SMASH MOUTH (INTERSCOPE)
10	10	5	**STEAL MY SUNSHINE** — LEN (WORK/550 WORK)
11	11	8	**I LOVE YOU** — MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
12	9	5	**UNPRETTY** — TLC (LAFACE/ARISTA)
13	13	10	**SHE'S SO HIGH** — TAL BACHMAN (COLUMBIA)
14	7	11	**GENIE IN A BOTTLE** — CHRISTINA AGUILERA (RCA)
15	12	10	**SOMETHING LIKE THAT** — TIM MCGRAW (CURB)
16	—	1	**WAITING FOR TONIGHT** — JENNIFER LOPEZ (WORK/550-WORK)
17	14	24	**KISS ME** — SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
18	—	1	**WHEN I SAID I DO** — CLINT BLACK (RCA (NASHVILLE))
19	15	34	**FLY AWAY** — LENNY KRAVITZ (VIRGIN)
20	16	15	**BAILAMOS** — ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
21	—	1	**I WANNA LOVE YOU FOREVER** — JESSICA SIMPSON (COLUMBIA)
22	23	27	**ND SCRUBS** — TLC (LAFACE/ARISTA)
23	24	20	**I WILL REMEMBER YOU (LIVE)** — SARAH MCLACHLAN (ARISTA)
24	17	15	**MAN! I FEEL LIKE A WOMAN!** — SHANIA TWAIN (MERCURY (NASHVILLE))
25	—	49	**THIS KISS** — FAITH HILL (WARNER BROS.)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

69 **24/7** (C-Town BMI/White Rhino BMI/TVT, BMI)
8 **ALL THE SMALL THINGS** (EMI April, ASCAP/Fun With Goats, ASCAP) HL
1 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville BroamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
29 **AMERICAN PIE** (Songs Of Universal, BMI/Benny Bird, BMI) WBM
93 **ANGELS** (EMI Blackwood, BMI/BMG, BMI) HL
49 **ANOTHER DUMB BLONDE** (EMI April, ASCAP/Armato, ASCAP/Warner-Tamerlane, BMI/Bad Knobs And Broomsticks, BMI/Tom Sturges, ASCAP) HL/WBM
58 **ANYTHING** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Hallis, BMI/Food, Water & Shelter, ASCAP/Copyright Control) HL
82 **BABY DON'T CRY (KEEP YA HEAD UP II)** (Joshua's Dream BMI/Songs Of Universal, BMI/Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Thug Nation, BMI/Suge, ASCAP/WB, ASCAP/Foxbeat, ASCAP/Universal, ASCAP) HL/WBM
18 **BACK AT ONE** (Cancalled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
39 **BACK AT ONE** (Cancalled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
55 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
82 **BEEN THERE** (Blackened BMI/Steve Warinner, BMI) WBM
78 **BEST FRIEND** (EMI April, ASCAP/Yallow Man, RMI/Butter Jnnr, BMI/BMG, ASCAP) HL
21 **BLUE (BA BA BEE)** (Copyright Control) WBM
3 **BREATHE** (Cal IV, ASCAP/Universal Songs Of PolyGram International, RMI/HopeChest, BMI) WBM
15 **BRING IT ALL TO ME** (B K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffani BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
7 **BYE BYE BYE** (Zomba, ASCAP/Grantsville, ASCAP) WBM
69 **CANDY** (Fichons, ASCAP/BMG, ASCAP/Dream Image IOG, BMI/Connotation BMI/Warner-Tamerlane, BMI/Reptilian, BMI/Universal ASCAP/Big Ant, ASCAP) HL/WBM
75 **CARLENE** (EMI April ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
40 **COWBOY TAKE ME AWAY** (Woolly Puddin' BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
67 **DADDY WON'T SELL THE FARM** (Kreditkard, ASCAP/Penny Anne, BMI/Copperfield, BMI)
51 **BEAR LIE** (ECAF, BMI/Grung Grl ASCAP/EMI April, ASCAP) HL
96 **DO IT AGAIN (PUT YA HANDS UP)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Shakur Al-Din, ASCAP/I Love KJ, ASCAP/All Money Is Legal ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP) HL
72 **DO WHAT YOU GOTTA DO** (Almo, ASCAP/Craftworks, ASCAP) WBM
31 **EVERYTHING YOU WANT** (Mascan ASCAP/WB, ASCAP) WBM
32 **FALLS APART** (Warner-Tamerlane, BMI/See Squared, BMI) WBM
66 **FEELIN' SO GOOD** (Justin Combs, ASCAP/EMI April ASCAP/Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP) HL
80 **FORGOT ABOUT DRE** (WB ASCAP/Ain't Ruthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
99 **FREAKIN' IT** (Jobete ASCAP/Warner-Tamarlane BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Treyball ASCAP/Slam U Well ASCAP/12 & Under, BMI/Love N Loyalty, BMI/D'Brook, BMI/EMI April ASCAP) HL/WBM
14 **FROM THE BOTTOM OF MY BROKEN HEART** (Zomba, ASCAP/4MW, ASCAP) WBM
65 **G'B UP** (Dometime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
18 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby ASCAP/PLX, ASCAP/Tobaki, ASCAP/Levars Cnbb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edson Lafleur, GEMA/Warner-Tamerlane, BMI) HL/WBM
100 **GET UP** (Sony/ATV Songs, BMI/Jizop, BMI/EMI April, ASCAP/Eliza's Voice, ASCAP) HL
94 **GIRL ON TV** (Trans Continental, ASCAP/Dow Tone, ASCAP/BKY, ASCAP)
64 **GOT TO GET IT** (Da Ish, ASCAP/Al West, BMI/Copyright Control)
58 **GOT YOUR MONEY** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Bnty, BMI/Warner-Tamerlane, BMI) HL/WBM
96 **GRRRLLLA RADIO** (Sony/ATV Songs, BMI/Retribution, BMI) HL
59 **HANGINARDUND** (EMI Blackwood, BMI/Jones Falls, BMI) HL
26 **HE CAN'T LOVE U** (Thom Bamn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
67 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
11 **HOT BOYZ** (Mass Confusion ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
43 **HOW DO YOU LIKE ME NOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
35 **I DON'T WANNA** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
84 **IF YOU LBVE ME** (Mint Factory, ASCAP/EMI April ASCAP) HL
2 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
83 **I LEARNED FROM THE BEST** (Realsongs, ASCAP) WBM
33 **I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
71 **I NEED A HOT GIRL** (Money Mack, BMI)
20 **I NEED TO KNOW** (Sony/ATV Songs, BMI/Con Tiffani, BMI/Copyright Control) HL/WBM
IR **IT FEELS SO GOOD** (BMG UFA, ASCAP/Copyright Control) HL
47 **I TRY** (Children Of The Forest, BMI/Mel-Boopie, BMI/EMI April, ASCAP/Doky Spinalton, ASCAP/Jinsoo Lim, ASCAP/Roastitoast, ASCAP) HL/WBM
60 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketbwright, ASCAP) WBM
27 **I WANNA KNOW** (Zomba, ASCAP/Kelly, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
96 **LEARN TO FLY** (M J Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL
80 **LEFT, RIGHT, LEFT** (Tight 2 Def, ASCAP)
49 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asrifts, BMI) HL
43 **LOVE IS BLIND** (Blondie Rockwell, ASCAP/Pent-I, ASCAP/Dead Game, ASCAP)
53 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
5 **MARIA MARIA** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL
37 **MEET VIRGINIA** (Lo Genre, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI/EMI Blackwood, BMI) HL
60 **MY BEST FRIENB** (Careers-BMG, BMI/Silverkiss, BMI) HL
34 **MY LOVE IS YOUR LOVE** (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI) HL
22 **NEVER LET YOU GO** (3EB, BMI/EMI Blackwood, BMI) HL
78 **NB LEAF CLOVER** (Creeping Death, ASCAP) CLM
63 **NO MORE RAIN (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Universal-PolyGram International, ASCAP/Copyright Control) WBM
85 **NONE BF UR FRIENDS BUSINESS** (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
38 **ONE NIGHT STAND** (First B' Gold, BMI/Juicy Tyme, ASCAP)
46 **ONLY GOD KNOWS WHY** (Thirty Two Mile, BMI/Gaye, BMI/Cradle The Baits, ASCAP) WBM
52 **OTHERSIDE** (Moebetoblame, BMI) HL
74 **PARTY BP (UP IN HERE)** (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
69 **PUT YOUR HAND IN MINE** (Acuff-Rose BMI/Milene, ASCAP) HL
81 **RE-ARRARGED** (Big Bizkit, ASCAP/Zomba, ASCAP) WBM
61 **RHYTHM BIVINE** (Right Bank, ASCAP)
17 **SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Lo Toya, ASCAP/Nelendria, ASCAP/LaTavia, ASCAP) HL
70 **SHAKE YOUR BON-BOR** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Esterfan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
8 **SHBW ME THE MEANING OF BEING LONELY** (Zombo, ASCAP/Grantsville, ASCAP/Mega, ASCAP) WBM
41 **SMILE** (DreamWorks, BMI/Fallazzo, ASCAP/Music Of Windswept, ASCAP) CLM/WBM
13 **SMOOTH** (Raal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI) HL/WBM
82 **STAY OR LET IT GO** (Rodney Jerkins, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Masong, ASCAP/LaShawn Daniels, ASCAP) HL
69 **STILL IN MY HEART** (Jungle Fever, BMI/EMI Solvang, BMI/EMI Blackwood, BMI/GC, ASCAP/Ghetto Fabulous, ASCAP) HL/WBM
19 **TAKE A PICTURE** (EMI April, ASCAP/Happy Dithes From Paradise, ASCAP) HL
4 **THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
B **THAT'S THE WAY IT IS** (Grantsville, ASCAP/Zomba, ASCAP) WBM
73 **THAT'S WHAT I'M LOOKING FOR** (Thrownr Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP) HL
44 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
77 **THE BEST MAN I CAN BE** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ibiranda, ASCAP) HL/WBM
60 **THE GREAT BEYOND** (Temporary, BMI/Warner-Tamerlane, BMI) HL
24 **THEN THE MORNING COMES** (Squash Moth, BMI/Warner-Tamerlane, BMI) WBM
25 **THERE YOU GO** (She'krn Down BMI/Hitco South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Pink Panther, ASCAP)
57 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lala's Voice, ASCAP) CLM/WBM
23 **THONG SONG** (Da Ish, ASCAP/Copyright Control/A Phantom Vox BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI/Songs Of DreamWorks, BMI) WBM
81 **U DON'T LOVE ME** (Phat Kat Groove, BMI/EMI Blackwood, BMI) HL
45 **U KNOW WHAT'S UP** (Eddie F, ASCAP/DaWhatGotta ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmystena ASCAP/Rusty Knuckles, ASCAP) WBM
09 **UNTITLED (HOW DOES IT FEEL)** (Universal-PolyGram International ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
97 **B BNDERSTAND** (Money Mack, BMI)
12 **WHAT A GIRL WANTS** (Hidden Pun, BMI/Sushi Too, BMI/Manuiti L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
68 **WHAT DO YOR SAY** (Michael Dofanny, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
00 **WHAT'S MY NAME** (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/DJ Irv, BMI)
78 **WHOA!** (Still Diggin', ASCAP/BMG, ASCAP)
54 **YOU SANG TB ME** (Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tunes, ASCAP) HL

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE — ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1
1	3	3	**FROM THE BOTTOM OF MY BROKEN HEART** — BRITNEY SPEARS (JIVE) — 1 wk at No. 1
2	1	5	**THANK GOD I FOUND YDU** — MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
3	2	4	**MARIA MARIA** — SANTANA FEAT. THE PRODUCT G&B (ARISTA)
4	4	15	**HOT BOYZ** — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
5	7	2	**AMAZED** — LONESTAR (BNA)
6	8	2	**BREATHE** — FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
7	8	5	**ALL THE SMALL THINGS** — BLINK-182 (MCA)
8	5	6	**GET IT ON TONITE** — MONTELL JORDAN (DEF SOUL/IDJMG)
9	10	12	**I LIKE IT** — SAMMIE (FREEWORLD/CAPITOL)
10	—	1	**THEWE YOU GO** — PINK (LAFACE/ARISTA)
11	9	8	**IT FEELS SO GOOD** — SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
12	11	5	**ANDTHER DUMB BLONDE** — HOKU (GEFFEN INTERSCOPE)
13	16	18	**ONE NIGHT STAND** — JSMN FEAT. LATOCHA SCOTT (SUPERSUDEATLANTIC)
14	12	13	**HE CAN'T LOVE U** — JAGGED EDGE (SO SO DEF/COLUMBIA)
15	14	4	**BEST FRIEND** — PUFF DADDY (BAD BOY/ARISTA)
16	13	7	**I KNEW I LOVED YOU** — SAVAGE GARDEN (COLUMBIA)
17	15	5	**SHAKE YOUR BON-BON** — RICKY MARTIN (C2)
18	17	5	**TAKE A PICTURE** — FILTER (REPRISE)
19	67	2	**STILL IN MY HEART** — TRACIE SPENCER (CAPITOL)
20	21	17	**DON'T SAY YOU LDVE ME** — M2M (A&M/A&M)
21	18	16	**GIRL ON TV** — LFO (ARISTA)
22	19	11	**G'D UP** — SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
23	27	16	**LEFT, RIGHT, LEFT** — DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
24	20	29	**SMOOTH** — SANTANA FEAT. ROB THOMAS (ARISTA)
25	—	1	**U DON'T LOVE ME** — KUMBIA KINGS (EMI LATIN/CAPITOL)
26	43	7	**IF YOU WANNA DANCE** — NOBODY'S ANGEL (HOLLYWOOD)
27	25	3	**THE GREAT BEYOND** — R.E.M. (WARNER BROS.)
28	22	9	**WHAT A GIRL WANTS** — CHRISTINA AGUILERA (RCA)
29	23	14	**24/7** — KEVON EDMONDS (RCA)
30	24	12	**DANCIN'** — GUY (MCA)
31	31	18	**IF YOU LOVE ME** — MINT CONDITION (ELEKTRA/EEG)
32	35	3	**GOT YOUR MONEY** — OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
33	30	25	**MY LOVE IS YDUR LOVE** — WHITNEY HOUSTON (ARISTA)
34	26	14	**CAUGHT DUT THERE** — KELIS (VIRGIN)
35	38	6	**YDU CAME ALONG** — BEVERLY (YAB YUMM/ELEKTRA/EEG)
36	34	6	**BLUE (DA BA DEE)** — TOWER 32 (GROOVE)
37	29	21	**BIG DEAL** — LEANN RIMES (CURB)
38	28	21	**I WANNA LOVE YDU FDREVER** — JESSICA SIMPSON (COLUMBIA)
39	36	19	**4, 5, 6** — SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
40	37	11	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** — CHAD BRADY (WARNER BROS./NASHVILLE/WRN)
41	32	9	**BRING IT ALL BACK** — S CLUB 7 (POLYDOR/INTERSCOPE)
42	40	26	**U KNOW WHAT'S UP** — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
43	39	13	**LEFT & RIGHT** — D'ANGELO (CHEEBA SOUND/VIRGIN)
44	45	13	**ME, MYSELF AND I** — VITAMIN C (ELEKTRA/EEG)
45	69	2	**NDTHING GOOD ABOUT GOODBYE** — PHOENIX STONE (TRANS CONTINENTAL/UNIVERSAL)
46	33	14	**YOU CAN DO IT** — ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
47	41	22	**STAY THE NIGHT** — JMY (MCA)
48	46	14	**DOWN BDTTOM** — DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
49	44	36	**SPEND MY LIFE WITH YDU** — ERIC BENET FEAT. TAMIA (WARNER BROS.)
50	51	4	**BDUNCE** — MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA)
51	—	1	**JIMMY'S GOT A GIRLFRIEND** — THE WILKINSONS (GIANT (NASHVILLE))
52	42	20	**THE GREATEST ROMANCE EVER SOLD** — NPG (ARISTA)
53	49	7	**GET UP** — AMEL LARRIEUX (550 MUSIC/550-WORK)
54	50	19	**STEP TO THIS** — MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)
55	47	39	**SEXUAL (LI DA DI)** — AMBER (TOMMY BOY)
56	55	5	**ABOVE THE CLOUDS** — AMBER (TOMMY BOY)
57	48	2	**CONCERTINA** — TORI AMOS (ATLANTIC)
58	53	22	**IF I COULD TURN BACK THE HANDS OF TIME** — R. KELLY (JIVE)
59	52	23	**I NEED TO KNOW** — MARC ANTHONY (COLUMBIA)
60	54	25	**I WANT IT ALL** — WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
61	—	1	**WHOA!** — BLACK ROB (BAD BOY/ARISTA)
62	62	31	**I'LL BE YOUR EVERYTHING** — YDUNGSTOWN (HOLLYWOOD)
63	63	27	**JIGGA MY N****** — JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
64	57	24	**1S MINUTES** — MARC NELSON (COLUMBIA)
65	56	2	**WHISPERS IN THE DARK** — PRINCE (NUMOTOWN/UNIVERSAL)
66	58	27	**CANDY** — MANDY MOORE (550 MUSIC/550-WORK)
67	61	32	**GET GDNE** — IDEAL (INCONTIME/VIRGIN)
68	71	2	**FREAKIN' IT** — WILL SMITH (COLUMBIA)
69	64	3

Radio Likely To Grow Richer In 2000

BY CHUCK TAYLOR

NEW YORK—With U.S. radio having posted its best advertising numbers ever in 1999—topping the $17 billion mark—there's plenty of reason for the industry to celebrate.

But if the business is willing to wait another year, the party might be even bigger at the end of 2000. According to a report by Interep, a leading radio research company, radio's 88-month-long streak of uninterrupted revenue growth is likely to continue throughout 2000.

Earnings for 1999 were up 15% for the year, according to the Radio Advertising Bureau (Billboard, Feb. 19). Those numbers are predicted to escalate, Interep says, because of a continuing strong economy, which could boost radio advertising as much as 11% this year.

Industry analysts suggest that despite recent hikes in interest rates, consumer confidence remains high, a strong indicator that ad budgets will stay on track, the study says.

Foremost on the advertising front is dot.com advertising. Interep "conservatively" estimates that dot.coms spent $400 million at radio in 1999, or 14% of total national media spending. At this level, even modest increases in 2000 will produce significant dollar gains for radio.

The Interep analysis says that every 10% gain would mean an additional $40 million for radio. To put it in perspective, in 1999, dot.com advertising rose more than 450% over 1998.

Indicators suggesting that Internet spending will remain strong through 2000 and beyond were outlined as follows.

First, Internet initial public offerings (IPOs) are expected to continue at a fervent pace. Analysts predict that this year's hottest Web IPOs will be online spinoffs of traditional brick-and-mortar retailers, similar to Barnesandnoble.com. These so-called bricks-and-clicks are readily able to capitalize on their already established businesses.

In addition, a rise is expected in business-to-business dot.coms. "Due to the urgency of Internet branding in the minds of both consumers and investors, traditional business-to-business vehicles are being replaced by mainstream media campaigns," the study says. "Like their consumer-oriented dot.com counterparts, a disproportionate amount of funding may go toward marketing efforts as they struggle to become market leaders."

Also, while many speculate that many of 1999's advertisers will no longer exist by the end of the year—whether through mergers or acquisitions by other Internet companies—the impact on advertising is not necessarily negative, Interep says. In some cases, it will mean combined ad budgets, as the emerging brand combines resources to fight competition.

Finally, it is predicted that as the Internet matures as an industry, online companies may adopt advertising strategies geared toward more long-term growth and profits. This may include more consistent, year-round advertising, less focus on short-term sales bumps, and more accountability in sales results.



Bon Jovi Live And Online. Bon Jovi recently performed a live Webcast concert for fans from its home studio in New Jersey. The concert marked the end of "The Making Of Bon Jovi 2000—A Web Sessions Exclusive," a six-week Internet-only look at the recording of the band's seventh album, "Crush." Fifty concert winners were able to see the band live in the studio. "Crush" will be released in early June. Shown after the performance, from left, are Jeff Fenster, senior VP of A&R at Island/Def Jam Music Group; John Esposito, executive VP/GM for Island/Def Jam Music Group; Lyor Cohen, co-president of Island/Def Jam Music Group; David Mums, Bon Jovi's manager; Jon Bon Jovi; John Reid, co-president of Island/Def Jam Music Group; Bon Jovi's Richie Sambora; Jim Caparro, chairman of Island/Def Jam Music Group; and Ken Lane, senior VP of promotion for Island/Def Jam Music Group.

MUSICLAND SELECTS DDM PROVIDER & TECHNOLOGY

(Continued from page 8)

to integrate with the shopping basket of the retailer, integrating physical fulfillment with electronic fulfillment," says Vincent Pluvinage, CEO of Preview Systems. "That piece of code allows them to sell licensing rights for digital goods, and yet at the same time, it communicates via a network protocol that is secure to the server that is operated by Supertracks. So while the content is at Supertracks, the entire purchase transaction takes place in the shopping basket of the merchant."

That ability to maintain control was a key selling point of the system, according to Gil Wachsman, vice chairman of Musicland Stores Corp.

"With this system, the [download purchase] process will be seamless for the customer," Wachsman says. "It will be able to be done in the same market basket as they buy a physical CD or a VHS or a T-shirt from us from our site, and it will be done in a way that we don't have to be concerned that a customer who has come to us will then have to go out to another site to get the download, where their name could be passed on to that site. Consumer privacy is going to be a big concern in E-commerce, and this addresses that."

The Musicland announcement comes on the heels of the naming of Supertracks and Preview Systems as the preferred services provider and recommended technology provider, respectively, for EMI Recorded Music's DDM; EMI holds small stakes in both. EMI plans to begin rolling out a steady stream of downloadable singles this spring (Billboard, Feb. 26).

The Musicland pact with Supertracks is "closely related" to that deal, says Wachsman, who adds that he looks forward to adding the major label's content to current download offerings on Musicland sites from companies including Musicmaker.com, Amplified, Liquid Audio, and CustomDisc.

"We believe that Supertracks has very good technology but also has a business model that is in the best interest of retailers and labels and consumers," Wachsman adds.

"Supertracks also has got all of the digital-rights-management capabilities, in concert with Preview, but they are also geared to be efficient operators," he says. "We think over the long term, that's going to be very important, because our view is that downloaded music should not necessarily [cost] less than physical CDs, but it certainly shouldn't be more, and an efficient process is going to be real important in making that happen."

Supertracks and Preview are only two of a growing number of companies competing to offer similar services to labels and retailers, including others that offer the option of "single basket" purchases of digital and physical goods. While EMI has aligned on a nonexclusive basis with Supertracks, other majors are working with a number of other companies and on their own initiatives.

"At the moment, 'www' stands for 'wild wild west,' " concedes Wachsman of the array of options expected for delivering digital music. "And I think it may be a while before we consolidate down into one or two different approaches to all of this."

To Our Readers

The Hot 100 Spotlight will return next week.

newsline...

A SETTLEMENT agreement among Ronald Isley; Isley's bankruptcy trustee, Howard Ehrenberg; EMI Music Publishing; and the Pullman Group was approved Feb. 23 at a bankruptcy hearing in Los Angeles. The agreement includes Pullman's purchase of Isley's portion of the Isley Brothers' catalog for $4.8 million. The Pullman Group, EMI Music, and Michael Bolton had previously filed separate bids. Rudolph Isley and several other Isley-related entities are also parties to the agreement. Pullman, originator of asset-backed bonds, plans to securitize Isley's assets.



HAZA

ISRAELI SINGER Ofra Haza died Feb. 23 in Tel Aviv. She was 41. Haza had been hospitalized and on a respirator for a week, apparently due to pneumonia. Haza was one of Israel's best-loved artists, known for her modern interpretation of the Yemenite music of her roots. Her 1992 set, "Kirya" (EastWest), topped Billboard's Top World Music Albums chart and was nominated for a Grammy Award. SASHA LEVY

BMG ENTERTAINMENT president/CEO Strauss Zelnick says that relaxed gun control policies, the breakup of families, and kids with "too many things and too little love" contribute to violence in America more than cultural influences. The keynote speaker at the National Academy of Recording Arts and Sciences' second annual Entertainment Law Initiative luncheon on Feb. 22, Zelnick said U.S. culture permeates every corner of the world, but other countries have far lower crime rates among young people. "All around the world people watch the same television programs as we do here," he said. "If culture doesn't make a difference, then what does?" Zelnick called upon the music industry to regulate itself. "We can affect what is cool," he said, "and we have to recognize the role we play." He suggested meeting with teachers, community leaders, artists, and anyone "outside of Washington" to discuss ways to give parents better tools, including a rating system, to monitor their children. Zelnick said, though, that labels shouldn't ban artists from writing about such hard subjects as incest and cop killings. "We don't need to make excuses when you're making art, and authenticity is important," he said. EILEEN FITZPATRICK

TICKETS.COM, an online consumer ticketing agency for live events, is launching a service this month in Las Vegas that will allow concertgoers to pick up at automated teller machines (ATM) tickets that had been ordered online. The service, which will be available at select bank ATMs throughout the city, is a venture with ATM Tix. Customers will be able to pick up tickets any time of the day or week. "If the service is well-received by consumers, we'll look at rolling it out in other markets," says Helen Malani, spokeswoman for Costa Mesa, Calif.-based Tickets.com.

Tickets.com recently announced that it was developing a service that would allow customers to print out their tickets as they order them online (Billboard*Bulletin*, Feb. 18). Malani says that service, a venture with Encryptix, may be available by the end of this year. DON JEFFREY

THE $140 MILLION box office sleeper hit "Stuart Little" will be released on video and DVD April 18 from Columbia TriStar Home Video. The supplier will release both pan-and-scan and widescreen DVD versions. Both DVDs will be loaded with enhanced features, including an interactive storybook read by Michael J. Fox, who voices Stuart in the film. EILEEN FITZPATRICK

AUSTRALIA'S FESTIVAL Music Group has inked an exclusive download deal with Sanity.com, the online arm of market-leading music chain Sanity. The move has provoked a sharp response from rival merchant HMV. The agreement will make Festival's Australian releases available as paid downloads at sanity.com.au and through kiosks in some of the chain's 250-plus stores. The deal will be exclusive to Sanity for three years. The releases will also be downloadable through Festival's upcoming Whammo! site. John Hazell, managing director of HMV Australia, says the chain "will not support any label that brokers restrictive deals." Festival has been told that HMV will not stock artists provided exclusively to Sanity either in its 30 brick-and-mortar outlets or at hmv.com.au. Festival's current roster includes Kylie Minogue, Jimmy Barnes, Deadstar, and 28 Days; catalog includes Paul Kelly, the Go-Betweens, and Split Enz. Sanity.com, launched last October, has catalog content alliances with EMI Music Australia (which has a 10% equity stake in the firm) and Liquid Audio. CHRISTIE ELIEZER

SANITY

SEAN "PUFFY" COMBS was indicted Feb. 23 on charges of bribing a witness. According to the Manhattan district attorney's office, Combs offered money and jewelry to his driver, asking him to claim ownership of a gun that police recovered from the rap mogul's car following a Dec. 27, 1999, shooting at a New York nightclub. Combs has already pleaded not guilty to charges of criminal possession of a weapon in the second and third degree. The Bad Boy Entertainment founder is due back in New York Supreme Court on Tuesday (29). CAROLYN HORWITZ

THE Billboard HOT 100®

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

MARCH 4, 2000

Broadcast Data Systems | SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1/Greatest Gainer/Sales		
1	3	18	31	**AMAZED** ★ 1 week at No. 1 D.HUFF, M.GREEN, A.MAYO, C.LINDSEY)	LONESTAR (C) (D) (V) BNA 65957 †	1
2	1	2	20	**I KNEW I LOVED YOU** ● W.AFANASIEFF,D.HAYES,D.JONES,(D.HAYES,D.JONES)	SAVAGE GARDEN (C) (D) (V) COLUMBIA 79236 †	1
3	5	21	18	**BREATHE** ★ B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 16884/WRN †	3
4	2	1	13	**THANK GOD I FOUND YOU** ● J.JAM,T.LEWIS (M.CAREY,,, HARRIS III,T.LEWIS)	MARIAH CAREY FEATURING JOE & 98 DEGREES (C) (D) (T) (V) (X) COLUMBIA 79338 †	1
5	6	8	4	**MARIA MARIA** ★ W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS,C.SANTANA,K.PERAZZO,R.REKOW)	SANTANA FEATURING THE PRODUCT G&B (C) (D) (T) (X) ARISTA 13773 †	5
6	11	11	17	**THAT'S THE WAY IT IS** M.MARTIN,K.LUNDIN (M.MARTIN,K.LUNDIN,A.CARLSSON)	CELINE DION 550 MUSIC ALBUM CUT/550-WORK †	6
				Greatest Gainer/Airplay		
7	13	14	6	**BYE BYE BYE** K.LUNDIN,J.SCHULZE (K.LUNDIN,J.SCHULZE,A.CARLSSON)	'N SYNC JIVE ALBUM CUT †	7
8	8	6	14	**ALL THE SMALL THINGS** ★ J.FINN (M.HOPPUS,T.DELONGE)	BLINK-182 (C) (D) MCA 155606 †	6
9	12	10	10	**SHOW ME THE MEANING OF BEING LONELY** M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)	BACKSTREET BOYS JIVE ALBUM CUT †	9
10	7	4	20	**GET IT ON TONITE** ★ S.MOORE,B.PALMER,M.MORGAN,B.PALMER,S.MOORE,D.RENBOW,A.WILSON,J.EVERS,K.ROBILLETSON	MONTELL JORDAN (C) (D) (T) DEF SOUL 562402*/DEJMG †	4
11	10	7	15	**HOT BOYZ▲** MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP TIMBALAND (M.ELLIOTT,T.MOSLEY)	(C) (D) (T) (X) THE GOLD MINE/EASTWEST 64402/EEG †	5
12	4	3	15	**WHAT A GIRL WANTS** ★ G.ROCHE (S.PEIKEN,G.ROCHE)	CHRISTINA AGUILERA (C) (D) (V) RCA 65960 †	1
13	9	5	32	**SMOOTH▲** M.SERLETIC,I.SHUR,R.THOMAS)	SANTANA FEATURING ROB THOMAS (C) (D) ARISTA 13718 †	1
14	14	52	6	**FROM THE BOTTOM OF MY BROKEN HEART** ★ E.F.WHITE (E.F.WHITE)	BRITNEY SPEARS (C) (D) (V) JIVE 42653 †	14
15	15	9	20	**BRING IT ALL TO ME** L.E.S.C.HUNTER,B.LAWRENCE,P.ROONEY,V.RUBY,L.LEWIS,K.SPENCER,W.SHELBY,L.VAN HORSEN,N.SYLVERS	BLAQUE TRACY MASTERS ALBUM CUT/SILMJ †	5
16	17	19	7	**IT FEELS SO GOOD** ★ SSERIOUS,G.PLEETH (SONIQUE,L.BURDICK)	SONIQUE (C) (D) (T) FARM CLUB/REPUBLIC 156247*/UNIVERSAL †	16
17	18	16	11	**SAY MY NAME** R.JERKINS,R.JERKINS,F.JERKINS III,L.DANIELS,B.KNOWLES,L.LUCKETT,K.ROWLAND,L.ROBERSON)	DESTINY'S CHILD COLUMBIA ALBUM CUT †	13
18	16	12	28	**BACK AT ONE** ★ B.MCKNIGHT (B.MCKNIGHT)	BRIAN MCKNIGHT (T) (V) MOTOWN 156501* †	2
19	20	15	15	**TAKE A PICTURE** ★ B.GROSSE,R.PATRICK,R.DILED,G.LENARDO (R.PATRICK)	FILTER (C) (D) (T) (V) (X) REPRISE 16889 †	12
20	21	17	26	**I NEED TO KNOW** ● C.ROONEY (M.ANTHONY,C.ROONEY)	MARC ANTHONY (C) (D) (T) (V) (X) COLUMBIA 79250 †	3
21	19	13	13	**BLUE (DA BA DEE)** ★ PONTE,LOBINA,LOBINA,RANDONE,GABUTTI)	EIFFEL 65 (T) (V) REPUBLIC 15663B*/UNIVERSAL †	6
22	22	23	7	**NEVER LET YOU GO** S.JENKINS,THE MUD SISTERS,A.SALAZAR,THIRD EYE BLIND (S.JENKINS)	THIRD EYE BLIND ELEKTRA ALBUM CUT/EEG †	22
23	26	26	6	**THONG SONG** ★ SISQO,T.M & BOB (M.ANDREWS,T.KELLEY,B.ROBINSON,R.ROSA,D.CHILD)	SISQO (T) DRAGON/DEF SOUL 562599*/IDJMG	23
24	23	20	19	**THEN THE MORNING COMES** E.VALENTINE (G.CAMP)	SMASH MOUTH (V) INTERSCOPE ALBUM CUT †	11
				Hot Shot Debut		
25	NEW ▶		1	**THERE YOU GO** ★ SHESKPERE,A.MOORE,K.BRIGGS,K.BURRUSS)	PINK (C) (D) LAFACE 24456/ARISTA †	25
26	24	24	13	**HE CAN'T LOVE U** ● B.M.COX (B.CASEY,B.CASEY,B.M.COX)	JAGGED EDGE (C) (D) (T) SO SO DEF 79146/COLUMBIA †	15
27	28	28	10	**I WANNA KNOW** JOE,T.ALLEN (J.THOMAS,J.SKINNER,M.WILLIAMS)	JOE JIVE SOUNDTRACK CUT †	27
28	25	25	7	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (D'ANGELO,R.SAADIQ)	D'ANGELO CHEEBA SOUND ALBUM CUT/VIRGIN †	25
29	35	43	3	**AMERICAN PIE** MADONNA,W.ORBIT (D.MCLEAN)	MADONNA MAVERICK SOUNDTRACK CUT/WARNER BROS. †	29
30	30	36	7	**FORGOT ABOUT ORE** DR. DRE,MEL-MAN,A.YOUNG,M.BRADFORD,M.MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE †	30
31	33	40	7	**EVERYTHING YOU WANT** M.ENDERT,B.GRUSSE (M.SCANNELL)	VERTICAL HORIZON RCA ALBUM CUT †	31
32	29	29	8	**FALLS APART** D.KAHNE (SUGAR RAY,D.KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC †	29
33	40	44	6	**I LIKE IT** ★ D.AUSTIN (D.AUSTIN,G.WHITE)	SAMMIE (C) (D) (T) FREEWORLD 58776/CAPITOL †	33
34	27	22	27	**MY LOVE IS YOUR LOVE▲** W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	WHITNEY HOUSTON (C) (D) (T) (X) ARISTA 13730 †	4
35	38	41	6	**I DON'T WANNA** D.SCANTZ,K.HICKS (J.AUSTIN,D.SCANTZ,K.HICKS,J.PHA)	AALIYAH PRIORITY SOUNDTRACK CUT	35
36	31	32	15	**MY BEST FRIEND** B.GALLIMORE,J.STAGUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	29
37	32	30	22	**MEET VIRGINIA** TRAIN,E.MATTSON,C.COLIN,R.HOTCHKISS,P.MONAHAN,J.STAFFORD,S.UNDERWOOD)	TRAIN AWARE ALBUM CUT/COLUMBIA †	20
38	34	38	11	**ONE NIGHT STAND** ★ J-SHIN,L.SCOTT (J-SHIN,L.SCOTT)	J-SHIN FEATURING LATOCHA SCOTT (C) (D) (T) SLIP-N-SLIDE 84489/ATLANTIC †	34
39	36	37	8	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS (V) MERCURY (NASHVILLE) ALBUM CUT †	36
40	96	96	45	**COWBOY TAKE ME AWAY** B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	27
42	43	39	12	**SMILE** D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA ALBUM CUT †	39
42	99	88	6	**LOVE IS BLIND** SWIZZ BEATZ (E.JEFFERS,A.FIELDS,K.DEAN)	EVE FEATURING FAITH EVANS RUFF RYDERS ALBUM CUT/INTERSCOPE †	34
43	45	53	6	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS (NASHVILLE) ALBUM CUT †	43
44	44	45	6	**THE BEST DAY** T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT	46
45	41	27	27	**U KNOW WHAT'S UP** ● EDDIE F.,D.LIGHTY,E.TERRELL,D.LIGHTY,D.LIGHTY,D.MUHAMMAD,A.HAMILTON,D.DAMON,V.MORENZIE)	DONELL JONES (C) (D) JAY'S/HOUSE OF JAZZ/ARISTA †	6
46	41	88	3	**ONLY GOD KNOWS WHY** KID ROCK,J.TRAVIS (R.J.RITCHIE,L.M.SHAFER,JOHN TRAVIS)	KID ROCK TOP DOG/LAVA ALBUM CUT/ATLANTIC †	46
47	51	86	6	**I TRY** A.SLATER (M.GRAY,J.RUZUMNA,J.LIM,D.WILDER)	MACY GRAY EPIC ALBUM CUT †	47
48	44	41	6	**LESSONS LEARNED** T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC (NASHVILLE) ALBUM CUT †	48
49	45	69	3	**ANOTHER DUMB BLONDE** ★ A.ARMATO (A.ARMATO,T.JAMES)	HOKU (C) (D) GEFFEN 497246/INTERSCOPE †	45
50	42	35	21	**LEARN TO FLY** A.MASON,,,FOO FIGHTERS (FOO FIGHTERS)	FOO FIGHTERS ROSWELL ALBUM CUT/RCA †	19
51	52	55	4	**DEAR LIE** BABYFACE (BABYFACE,T.WATKINS)	TLC LAFACE ALBUM CUT/ARISTA †	51
52	65	72	4	**OTHERSIDE** R.RUBIN,A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	RED HOT CHILI PEPPERS WARNER BROS. ALBUM CUT †	52
53	58	65	5	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY,T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA (NASHVILLE) ALBUM CUT †	53
54	77	—	2	**YOU SANG TO ME** C.ROONEY (M.ANTHONY,C.ROONEY)	MARC ANTHONY (V) COLUMBIA ALBUM CUT	54
55	66	71	6	**BECAUSE YOU LOVE ME** T.MCGRAW,B.GALLIMORE,J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	55
56	57	54	20	**GOT YOUR MONEY** ★ THE NEPTUNES (P.WILLIAMS,C.HUGO,R.JONES)	OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/EEG †	33
57	67	70	5	**THIS WOMAN NEEDS** D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	57
58	72	—	2	**ANYTHING** S.SNEED,P.SKAM (S.CARTER,S.ANDERSON,J.WRIGHT,L.BART)	JAY-Z ROC A FELLA/DEF JAM ALBUM CUT/IDJMG †	58
59	56	48	18	**HANGINAROUND** D.GILMER,D.HERRING (A.F.DURITZ,D.VICKREY,B.MIZE,D.BRYSON)	COUNTING CROWS (V) DGC ALBUM CUT/INTERSCOPE †	28
60	59	60	11	**THE GREAT BEYOND** ★ R.BERRY,ARTHY,R.BUCK,M.MILLS,M.STIPE)	R.E.M. (C) (D) (V) (X) WARNER BROS. 16888 †	57
61	61	51	14	**RHYTHM DIVINE** ★ M.TAYLOR,B.RAWLING (P.BARRY,M.TAYLOR)	ENRIQUE IGLESIAS (T) INTERSCOPE 497226* †	32
62	73	87	3	**BEEN THERE** C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA (NASHVILLE) ALBUM CUT †	62
63	69	67	11	**NO MORE RAIN (IN THIS CLOUD)** A.STONE (A.STONE,B.WILLIAMS,G.CHAMBERS,J.WEATHERLY)	ANGIE STONE ARISTA ALBUM CUT †	56
64	63	57	16	**GOT TO GET IT** ★ SISQO,A.WEST (M.ANDREWS,A.WEST,M.COLLINS,J.TRAVIS)	SISQO FEATURING MAKE IT HOT (T) DRAGON/DEF SOUL 562455*/IDJMG †	40
65	55	47	9	**G'D UP** ★ BATTLECAT (C.BROADUS,T.DAVIS,K.SPILLMAN,D.MEANS,K.GILLIAM)	SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	47
66	79	79	3	**FEELIN' SO GOOD** S.COMBS (S.COMBS,S.STANDARD,G.LOGIOS,C.ROONEY,J.LOPEZ,C.RIOS,J.CARTAGENA)	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE WORK ALBUM CUT/550-WORK †	66
67	68	62	20	**HE DIDN'T HAVE TO BE** F.ROGERS (B.PAISLEY,K.LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE ALBUM CUT †	30
68	60	50	19	**WHAT DO YOU SAY** D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE ALBUM CUT †	31
69	64	58	18	**24/7** ● A.RAY (A.RAY,SCOTT SMITH)	KEVON EDMONDS (C) (D) (T) (X) RCA 65924 †	10
70	46	33	16	**SHAKE YOUR BON-BON** ★ G.NORIEGA,P.ROSA,(P.ROSA,G.NORIEGA,D.CHILD)	RICKY MARTIN (C) (D) (T) (X) C2 79348 †	22
71	75	77	3	**I NEED A HOT GIRL** M.FRESH (B.THOMAS,B.WILLIAMS,T.GREY,D.CARTER,T.VIRGIL,C.DORSEY)	HOT BOYS CASH MONEY ALBUM CUT/UNIVERSAL †	71
72	81	86	3	**DO WHAT YOU GOTTA DO** A.REYNOLDS (P.FLYNN)	GARTH BROOKS CAPITOL (NASHVILLE) ALBUM CUT	72
73	93	—	2	**THAT'S WHAT I'M LOOKING FOR** ★ J.DUPRI (DA BRAT,J.DUPRI)	DA BRAT (T) SO SO DEF 79330*/COLUMBIA †	73
74	88	—	2	**PARTY UP (UP IN HERE)** ★ SWIZZ BEATZ (E.SIMMONS,K.DEAN)	DMX (T) RUFF RYDERS/DEF JAM 562605*/IDJMG	74
75	NEW ▶		1	**CARLENE** B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	75
76	78	81	4	**NO LEAF CLOVER** B.ROCK,J.HETFIELD,M.KAMEN (J.HETFIELD,L.ULRICH)	METALLICA ELEKTRA ALBUM CUT/EEG †	76
77	82	85	9	**THE BEST MAN I CAN BE** J.JAM,T.LEWIS,J.WRIGHT (J.HARRIS III,T.LEWIS,J.WRIGHT)	GINUWINE, R.L., TYRESE, CASE COLUMBIA SOUNDTRACK CUT †	77
78	NEW ▶		1	**WHOA!** ★ BUCKWILD (A.BEST)	BLACK ROB (T) BAD BOY 79297*/ARISTA †	78
79	62	59	4	**BEST FRIEND** ★ PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR S.COMBS,M.WINANS (S.COMBS,M.WINANS,C.CROSS)	(C) (D) BAD BOY 79318/ARISTA †	59
80	89	98	4	**LEFT, RIGHT, LEFT** ★ S.RED (T.DOOLY)	DRAMA (C) (T) (X) TIGHT 2 DEEP/TIGHT IV LIFE 4503*/ATLANTIC	80
81	NEW ▶		1	**U DON'T LOVE ME** ★ A.B.QUINTANILLA III (S.DUNSON,J.DUNSON)	KUMBIA KINGS FEATURING A.B. QUINTANILLA (C) (D) EMI LATIN 58633/CAPITOL †	81
82	87	—	2	**BABY DON'T CRY (KEEP YA HEAD UP II)** T.SHAKUR,SOULSHOCK,KARLIN,T.SHAKUR,C.SCHACK,K.KARLIN,E.D.I.NOBLE)	2PAC + OUTLAWZ AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	82
83	83	83	3	**I LEARNED FROM THE BEST** D.FOSTER (D.WARREN)	WHITNEY HOUSTON ARISTA ALBUM CUT †	83
84	85	74	18	**IF YOU LOVE ME** ★ MINT CONDITION (K.LEWIS)	MINT CONDITION (C) (D) (X) ELEKTRA 64027/EEG †	30
85	71	64	13	**NONE OF UR FRIENDS BUSINESS** TIMBALAND (E.LUMPKIN,T.MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT/550-WORK †	48
86	NEW ▶		1	**IT WAS** T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE ALBUM CUT †	86
87	NEW ▶		1	**OADDY WON'T SELL THE FARM** J.SCAIFE (S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) ALBUM CUT †	87
88	86	76	6	**PUT YOUR HAND IN MINE** B.J.WALKER,JR. (S.EWING,,,W.BARBER)	TRACY BYRD (V) RCA (NASHVILLE) ALBUM CUT	76
89	90	91	19	**CANDY** ● JIVE CHARLIE,THE WASABEES (JIVE,D.RICH,D.KATZ,T.BATTAGLIA)	MANDY MOORE (C) (D) (V) 550 MUSIC 79240/550-WORK †	41
90	76	73	8	**WHAT'S MY NAME** ★ (SCOTT,SELF,E.SIMMONS,J.LORENZO,E.HINSON)	DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	67
91	98	98	14	**RE-ARRANGED** T.DATE,LIMP BIZKIT,S.WEILAND (F.DURST,S.RIVERS,W.BORLAND,J.OTTO)	LIMP BIZKIT FLIP ALBUM CUT/INTERSCOPE †	88
92	96	—	2	**STAY OR LET IT GO** ★ H.MASON,JR.,R.JERKINS (R.JERKINS,F.JERKINS III,H.MASON,JR.,L.DANIELS,B.MCKNIGHT)	BRIAN MCKNIGHT (T) MOTOWN 156240*/UNIVERSAL	92
93	93	88	16	**ANGELS** G.CHAMBERS,S.POWER (R.WILLIAMS,G.CHAMBERS)	ROBBIE WILLIAMS (V) CAPITOL ALBUM CUT †	53
94	80	93	16	**GIRL ON TV** ● R.CRONIN,B.YOUNG,D.BRAIN (R.CRONIN,B.YOUNG,D.BRAIN)	LFO (C) (D) ARISTA 17356 †	16
95	NEW ▶		6	**STILL IN MY HEART** ★ SOULSHOCK,KARLIN (C.SCHACK,K.KARLIN,A.MARTIN,I.MATIAS)	TRACIE SPENCER (C) (D) (V) CAPITOL 58807 †	95
96	96	94	6	**DO IT AGAIN (PUT YA HANDS UP)** ★ ROCKWILDER (S.CARTER,D.STINSON,D.GRANT,K.JOSHUA,A.WHITEHEAD)	JAY-Z FEATURING BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	65
97	98	100	5	**U UNDERSTAND** M.FRESH (B.THOMAS,T.GREY)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL †	83
98	96	98	19	**GUERRILLA RADIO** ★ B.O'BRIEN,T.COMMERFORD,T.MORELLO,B.WILK,Z. DE LA ROCHA)	RAGE AGAINST THE MACHINE (D) EPIC 79270 †	89
99	99	99	6	**FREAKIN' IT** ★ POKE & TONE (P.J.SAWYER,M.MCLEOD,B.EDWARDS,N.RODGERS,W.SMITH,S.BARNES,J.C.OLIVER,L.BENNETT)	WILL SMITH (T) (X) COLUMBIA 79341* †	95
100	NEW ▶		1	**GET UP** ★ A.LARRIEUX,L.LARRIEUX (A.LARRIEUX,L.LARRIEUX)	AMEL LARRIEUX (C) (D) (T) 550 MUSIC 79240/550-WORK †	100

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ★ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Liquid Audio Is Seeking U.S. Kiosk Rollout

BY EILEEN FITZPATRICK

LOS ANGELES—Liquid Audio says it expects to roll out its kiosk system in U.S. retail stores by midyear, pitting it against similar systems from Digital On-Demand's RedDot Network and Musicmaker.com.

Liquid Audio will be demonstrating its unit at the National Assn. of Recording Merchandisers Convention, Sunday-Thursday (27-2) in San Antonio.

Like its competitors, Liquid Audio kiosks burn custom CDs or full albums in stores from a digital catalog that is downloaded to the store on demand.

Liquid Audio has been testing its kiosk in the Music Co. in Seoul, Korea, where it formed a partnership with SK Group (Billboard, Oct. 23, 1999).

In addition, Liquid has signed a deal to provide kiosks to London-based Arcadia Group, which operates TopShop/TopMan clothing stores in the U.K. Kiosks marketed under the name "Chemistry" will be installed in the chain's Oxford Circus flagship store in London (Billboard*Bulletin*, Jan. 25).

'The approach we're taking is that this is the retailer's kiosk'

– RICHARD FLEISCHMAN –

Liquid Audio senior director of product management Richard Fleischman says that one of the main selling points of the Liquid Audio kiosks is that they can be customized according to individual retailers' needs.

For example, Liquid Audio can load specific music for seasonal promotions, live performances, local content, and other music requested by the retailer.

"Unique content drives consumer interest," says Fleischman.

The kiosk itself can sport the retailer's company logo or other specific identifiers.

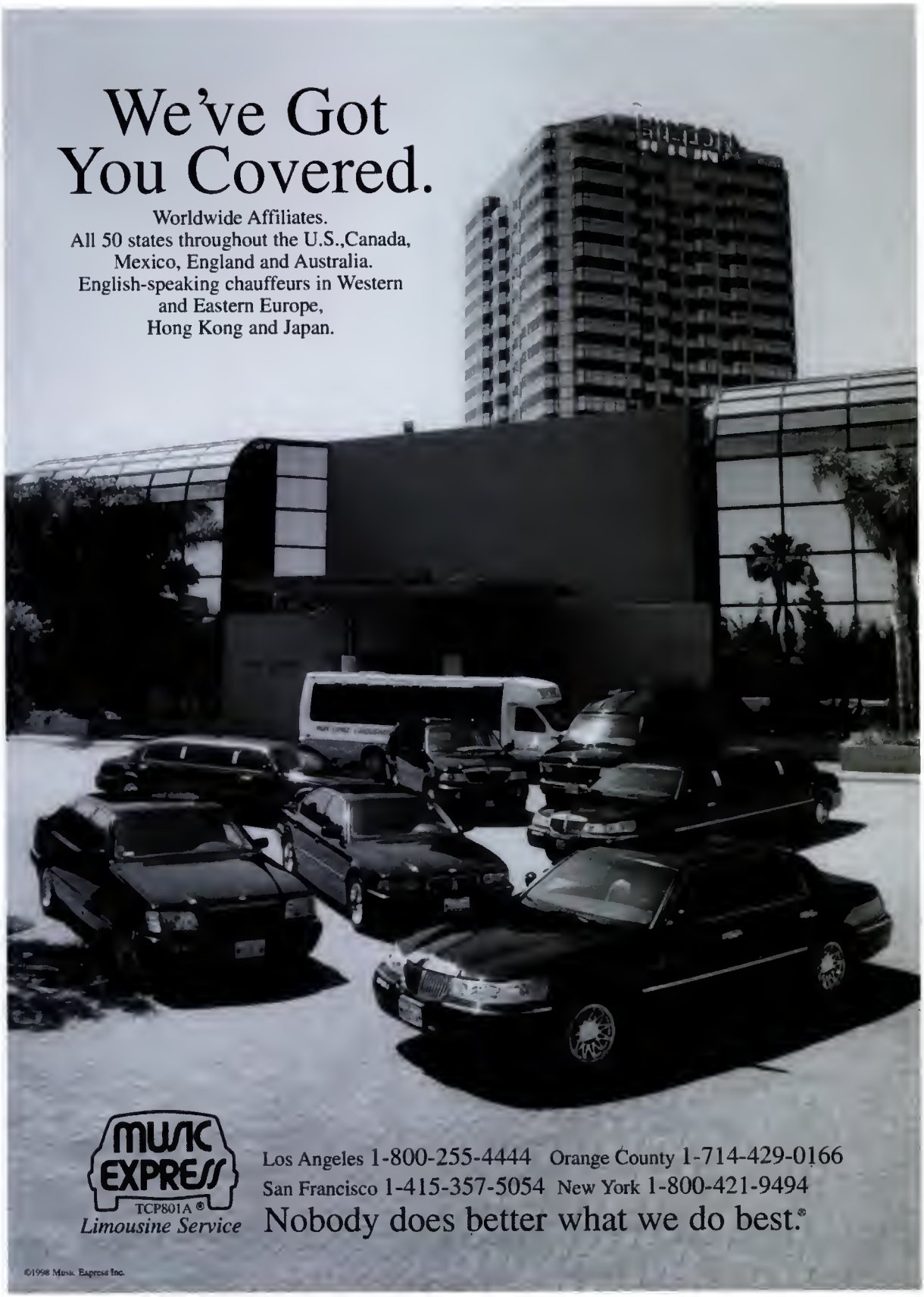
Liquid Audio boasts a catalog of 60,000 digitized music tracks from EMI, BMG Entertainment, Warner Bros., Hollywood Records, RCA Records, Epic Records, Atlantic Records, and others.

"The approach we're taking is that this is the retailer's kiosk," says Fleischman.

While the kiosk market is still developing, Digital On-Demand has already tested its system at a handful of Musicland, Target, Virgin, and Old Navy clothing stores. The company added three Wherehouse Entertainment locations in January. It expects to be in 500-700 stores by the end of this year.

A scheduled test by Musicmaker has been delayed due to technical problems (Billboard, Jan. 22).

"The kiosk market is not locked in; it's still virgin territory," says Fleischman. "We see this as a great business opportunity."



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MARCH 4, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	1	36	**SANTANA** ▲⁴ ARISTA 19080 (11.98/17.98) 8 weeks at No. 1	SUPERNATURAL	1
7	7	7	14	**DR. DRE** ▲³ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
3	3	4	14	**CELINE DION** ▲⁵ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
6	6	6	12	**EIFFEL 65** ▲ REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	1
5	5	6	26	**CHRISTINA AGUILERA** ▲⁵ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
5	4	4	6	**D'ANGELO** CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	6
7	4	70	50	**KID ROCK** ▲⁵ LAVA/ATLANTIC 83119*/AG (10.98/18.98)	DEVIL WITHOUT A CAUSE	1
6	6	7	6	**DMX** ▲² RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
6	10	12	12	**SISQO** ▲ DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	6
10	12	12	40	**BACKSTREET BOYS** ◆¹¹ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
				◄ GREATEST GAINER ►		
11	18	27	30	**MACY GRAY** ▲ EPIC 69490* (11.98 EQ/16.98)	ON HOW LIFE IS	11
12	11	9	14	**VARIOUS ARTISTS** ▲² UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	6
13	11	10	59	**DIXIE CHICKS** ▲⁴ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
14	10	11	30	**DESTINY'S CHILD** ▲² COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
15	19	—	2	**VARIOUS ARTISTS** GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	15
				◄ HOT SHOT DEBUT ►		
16	NEW ▶		1	**THE CURE** FICTION/ELEKTRA 62236*/EEG (11.98/17.98)	BLOODFLOWERS	16
17	20	23	21	**CREED** ▲¹ WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
18	7	—	2	**GHOSTFACE KILLAH** WU-TANG/RAZOR SHARP 69902*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
19	15	19	15	**FAITH HILL** ▲² WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
20	17	15	58	**BRITNEY SPEARS** ◆¹¹ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
21	14	8	3	**SNOOP DOGG & THA EASTSIDAZ** DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
22	22	20	120	**SHANIA TWAIN** ◆¹⁶ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
23	21	16	8	**JAY-Z** ▲² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
24	23	22	15	**SAVAGE GARDEN** ▲² COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
25	24	18	5	**JAGGEO EDGE** SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
26	NEW ▶		1	**TRICK DADDY** SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
27	29	33	35	**LIMP BIZKIT** ▲⁵ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
28	41	50	21	**MARC ANTHONY** ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
29	27	26	26	**LOU BEGA** ▲³ RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
30	26	28	22	**BRIAN MCKNIGHT** ▲² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
31	39	43	37	**REO HOT CHILI PEPPERS** ▲² WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
32	31	35	38	**LONESTAR** ▲² BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
33	NEW ▶		1	**TRACY CHAPMAN** ELEKTRA 62478/EEG (11.98/17.98)	TELLING STORIES	33
34	30	25	10	**SOUNDTRACK** PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
35	25	13	4	**THE LOX** RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
36	33	34	38	**BLINK-182** ▲³ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
37	38	39	14	**KORN** ▲³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
38	34	37	11	**MANOY MOORE** ● 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	34
39	32	24	9	**2PAC + DUTLAWZ** ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
40	35	32	4	**SOUNDTRACK** ● WIND-UP 13056 (11.98/17.98)	SCREAM 3 THE ALBUM	32
41	36	44	42	**TIM MCGRAW** ▲² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
42	45	42	68	**JUVENILE** ▲³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
43	46	36	23	**EVE** ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
44	37	29	16	**MARIAH CAREY** ▲⁷ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
45	42	41	13	**METALLICA** ▲⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
46	44	55	38	**SOUNDTRACK** ▲⁷ WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
47	40	38	15	**VARIOUS ARTISTS** ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
48	28	21	3	**TINA TURNER** VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
49	43	31	10	**JUVENILE** ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
50	58	58	27	**MARY J. BLIGE** ▲ MCA 111929* (11.98/17.98)	MARY	2
51	48	45	41	**RICKY MARTIN** ▲² C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
52	54	59	13	**THIRD EYE BLIND** ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
53	49	51	37	**SMASH MOUTH** ▲² INTERSCOPE 490315 (11.98/17.98)	ASTRO LOUNGE	6
54	52	46	21	**ANGIE STONE** ● ARISTA 19092 (10.98/16.98)	BLACK DIAMOND	46
55	59	—	7	**DRAMA** TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	55
56	55	62	59	**GODSMACK** ▲² REPUBLIC 153190/UNIVERSAL (11.98/17.98)	GODSMACK	22
57	61	61	13	**JESSICA SIMPSON** ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
58	61	30	6	**GUY** MCA 112054 (11.98/17.98)	III	13
59	50	53	6	**MARK WILLS** MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
60	63	57	52	**EMINEM** ▲³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
61	68	63	108	**DIXIE CHICKS** ▲⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98)	WIDE OPEN SPACES	4
62	58	58	14	**WILL SMITH** ▲² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	1
63	60	56	38	**BLAQUE** ● TRACK MASTERS/COOLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
64	51	49	14	**ENRIQUE IGLESIAS** ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
65	52	68	14	**THE NOTORIOUS B.I.G.** ▲² BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	6
66	60	52	6	**ENIGMA** VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33
67	14	74	7	**VERTICAL HORIZON** RCA 67818 (10.98/16.98)	EVERYTHING YOU WANT	52
68	62	68	7	**SOUNDTRACK** COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
69	68	66	38	**JENNIFER LOPEZ** ▲² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	6
70	72	52	41	**SHEDAISY** ● LYRIC STREET 166002/HOLLYWOOD (10.98/16.98)	THE WHOLE SHEBANG	70
71	88	93	28	**MOBY** ● V2 27049* (16.98 CD)	PLAY	71
72	79	72	7	**SOUNDTRACK** REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
73	76	78	16	**RAGE AGAINST THE MACHINE** ▲² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
74	65	79	15	**ANOREA BOCELLI** ▲ PHILIPS 462600 (12.98/18.98)	SACREO ARIAS	22
75	67	47	4	**VARIOUS ARTISTS** HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
76	69	70	100	**'N SYNC** ◆¹⁰ RCA 67613 (11.98/17.98)	'N SYNC	2
77	95	94	32	**SLIPKNOT** ● I AM 8655/ROADRUNNER (11.98/16.98)	SLIPKNOT	77
				◄ PACESETTER ►		
78	135	195	3	**SOUNDTRACK** LONDON 31079/SIRE (11.98/17.98)	THE BEACH	78
79	NEW ▶		1	**AMEL LARRIEUX** 550 MUSIC 64741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITES	79
80	70	60	16	**LIL' WAYNE** ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
81	84	88	30	**HOT BOYS** ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
82	78	73	21	**STING** A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
83	77	75	12	**Q-TIP** ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
84	71	64	26	**LFO** ▲ ARISTA 14605 (11.98/17.98)	LFO	21
85	89	89	21	**METHOD MAN/REDMAN** ▲ DEF JAM 546609*/IDJMG (11.98/16.98)	BLACKOUT!	3
86	87	77	14	**BOB MARLEY** TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	60
87	85	84	66	**WHITNEY HOUSTON** ▲³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
88	101	97	52	**TLC** ▲³ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
89	73	101	49	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
90	81	80	26	**FILTER** ● REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
91	100	83	12	**STROKE 9** CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS	83
92	80	81	16	**COUNTING CROWS** ▲ DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
93	66	40	3	**WYNDNNA** CURB 541067/MERCURY (NASHVILLE) (10.98/17.98)	NEW DAY DAWNING	40
94	93	—	2	**VARIOUS ARTISTS** EMI/WORD 43149/VERITY (17.98/19.98)	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
95	131	134	15	**SOUNDTRACK** ● JIVE 41686* (11.98/17.98)	THE WOOD	16
96	75	98	47	**ANDREA BOCELLI** ▲² POLYDOR 547222 (12.98/18.98)	SOGNO	4
97	82	109	31	**POWERMAN 5000** ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
98	97	90	132	**BACKSTREET BOYS** ◆¹² JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
99	98	85	17	**BUSH** ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
100	94	76	19	**SOUNDTRACK** ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
101	NEW ▶		1	**THE WHO** MCA 111960 (11.98/17.98)	BBC SESSIONS	101
102	99	91	16	**FOO FIGHTERS** ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
103	108	100	15	**MONTELL JORDAN** DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	32
104	96	95	17	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
105	91	86	69	**98 DEGREES** ▲² MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
106	111	114	36	**SARAH MCLACHLAN** ▲² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
107	83	65	12	**VARIOUS ARTISTS** UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
108	90	108	14	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

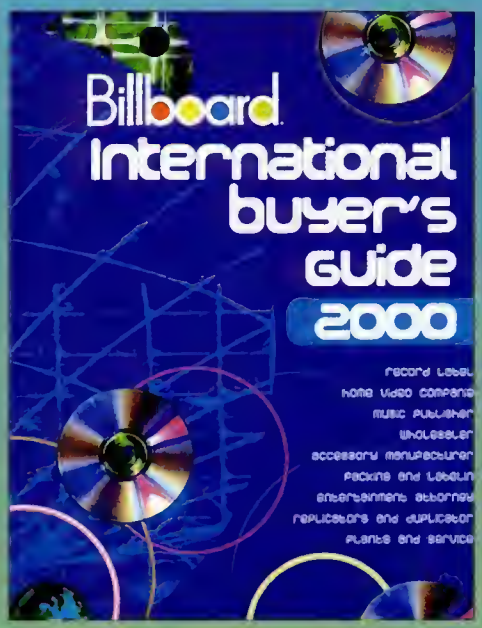
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	103	104	58	**SUGAR RAY** ▲[2] LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59	17
110	143	150	7	**P.O.D.** ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	110
111	102	105	101	**JO DEE MESSINA** ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
113	126	127	23	**MARTINA MCBRIDE** ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
113	86	87	17	**LEANN RIMES** ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
114	126	127	23	**DIANA KRALL** ● VERVE 050304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	68
115	115	115	93	**LENNY KRAVITZ** ▲[2] VIRGIN 47758 (12.98/17.98)	5	26
116	118	113	19	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (1D 98/16.98)	GHETTO HYMNS	34
117	92	61	3	**YOUNG BLEED** PRIORITY 50018* (1D 98/16.98)	MY OWN	61
118	110	103	32	**TRAIN** ● AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98)	TRAIN	76
119	107	111	51	**KENNY CHESNEY** ▲ BNA 67655/RLG (1D 98/16.98)	EVERYWHERE WE GO	51
120	NEW ▶		1	**SONIQUE** FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98)	HEAR MY CRY	120
121	141	146	12	**INCUBUS** IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
122	109	162	22	**KENNY ROGERS** ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
123	114	92	9	**GOODIE MOB.** ● LAFACE 26064*/ARISTA (1D 98/16.98)	WORLD PARTY	48
124	112	96	11	**FUNKMASTER FLEX & BIG KAP** DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	35
125	127	118	15	**FIONA APPLE** ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
126	125	112	13	**NAS** ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
127	119	102	19	**DONELL JONES** ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
128	123	128	7	**TOBY KEITH** DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	123
129	117	107	13	**BEASTIE BOYS** ▲[2] GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
130	140	136	6	**KITTIE** NG 7S1002/ARTEMIS (13.98 CD)	SPIT	130
131	105	71	7	**SOUNDTRACK** WARNER SUNSET/ATLANTIC 83272*/AG (1D 98/17.98)	ANY GIVEN SUNDAY	28
132	113	99	49	**GINUWINE** ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
133	121	106	16	**JIM JOHNSTON** ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
134	122	124	20	**LIVE** ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
135	128	126	67	**CHER** ▲[4] WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
136	116	110	15	**SOUNDTRACK** ▲[2] ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
137	120	116	26	**SOUNDTRACK** ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
138	132	121	30	**STAIND** ● FLIP/ELEKTRA 62356/EEG (10.98/16.98)	DYSFUNCTION	74
139	139	135	74	**GOO GOO DOLLS** ▲[3] WARNER BROS. 47058 (1D 98/17.98)	DIZZY UP THE GIRL	15
140	137	142	34	**VARIOUS ARTISTS** ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
141	104	—	2	**3 DOORS DOWN** REPUBLIC 153920/UNIVERSAL (8.98/12.98)	THE BETTER LIFE	104
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143	RE-ENTRY		5	**BETH HART** 143/LAVA 83192/AG (1D 98/16.98)	SCREAMIN' FOR MY SUPPER	143
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146	148	125	19	**IDEAL** NOONTIME 47882/VIRGIN (1D 98/16.98)	IDEAL	97
147	133	132	16	**SANTANA** ● LEGACY/COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	106
148	145	130	13	**BECK** ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
149	142	138	19	**ERIC CLAPTON** ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
150	156	149	15	**KEVON EDMONDS** RCA 67704 (10.98/16.98)	24/7	77
151	170	192	13	**MARC ANTHONY** SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	151
152	138	120	11	**METHODS OF MAYHEM** ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
153	129	133	22	**BARBRA STREISAND** ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
154	155	153	19	**SYSTEM OF A DOWN** ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN	125
159	146	129	34	**MISSY "MISDEMEANOR" ELLIOTT** ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
159	151	141	26	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP	107
157	165	—	45	**LIT** ▲ RCA 67775 (10.98/16.98)	A PLACE IN THE SUN	31
159	147	149	45	**LIL' TROY** ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98)	SITTIN' FAT DOWN SOUTH	20
159	149	149	71	**PHIL COLLINS** ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	10
160	153	152	39	**SOUNDTRACK** ● ISLAND 546196/IDJMG (12.98/18.98)	NOTTING HILL	10
161	157	148	23	**OL' DIRTY BASTARD** ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
162	NEW ▶		1	**YOUNGSTOWN** HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL	162
163	150	119	17	**VARIOUS ARTISTS** ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
164	154	139	36	**VARIOUS ARTISTS** ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
165	162	189	21	**SOUNDTRACK** UNIVERSAL 153269 (10.98/17.98)	AMERICAN PIE	50
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168	NEW ▶		1	**BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS** SPRING HOUSE 42253 (11.98/15.98)	GOOD NEWS	168
169	160	180	20	**CLINT BLACK** RCA (NASHVILLE) 67823/RLG (1D 98/16.98)	D'LECTRIFIED	75
170	166	157	13	**ALANIS MORISSETTE** ● MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
171	NEW ▶		1	**STEPS** JIVE 41688 (1D.98/16.98)	STEP ONE	171
172	169	164	47	**SOUNDTRACK** ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
173	178	158	18	**SOUNDTRACK** HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
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175	175	161	78	**LAURYN HILL** ▲[7] RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
176	176	160	59	**2PAC** ▲[5] AMARU/DEATH ROW 49031D1*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
177	136	170	3	**VARIOUS ARTISTS** UNIVERSAL 541225 (1D 98/17.98)	PURE LOVE	136
178	167	159	90	**DMX** ▲[3] RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
179	158	137	3	**MORPHINE** DREAMWORKS/RYKODISC 450056/INTERSCOPE (10.98/16.98)	THE NIGHT	137
180	186	193	6	**YOUNGBLOODZ** LAFACE 26054*/ARISTA (1D.98/16.98)	AGAINST DA GRAIN	92
181	188	176	34	**ERIC BENET** ● WARNER BROS 47D72 (1D 98/16.98)	A DAY IN THE LIFE	25
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184	181	172	79	**KORN** ▲[3] IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
185	NEW ▶		1	**SOUNDTRACK** GEFFEN 490598/INTERSCOPE (12.98/18.98)	SNOW DAY	185
186	183	167	62	**FATBOY SLIM** ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY	34
187	179	179	95	**FAITH HILL** ▲[4] WARNER BROS. (NASHVILLE) 46790/WRN (1D 98/16.98)	FAITH	7
188	NEW ▶		1	**THE SUICIDE MACHINES** HOLLYWOOD 162189 (1D 98/16.98)	SUICIDE MACHINES	188
189	198	—	33	**KENNY G** ▲ ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
190	163	156	15	**GARY ALLAN** MCA NASHVILLE 17D1D1 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
191	NEW ▶		1	**JEFFREY OSBORNE** PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	191
192	189	185	66	**THE OFFSPRING** ▲[4] COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
193	199	198	20	**LYNYRD SKYNYRD** MCA 111941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
194	173	166	13	**MICHAEL W. SMITH** REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
195	NEW ▶		1	**ENRIQUE IGLESIAS** FONOVISA 0518 (10.98/16.98)	THE BEST HITS	195
196	190	168	11	**SHERYL CROW** A&M 490574/INTERSCOPE (12.98/18.98)	SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	107
197	182	154	15	☆ ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
198	177	—	18	**MELISSA ETHERIDGE** ● ISLAND 546518*/IDJMG (11.98/17.98)	BREAKDOWN	12
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WIZ CHAIN

(Continued from page 10)

New Jersey stores will get them when the company rolls out its high-speed Internet service in that state.

For example, during the holiday selling season, its Connecticut stores and Long Island, N.Y., outlets sold a high-speed modem that customers could install themselves, allowing Cablevision to save about $100 per unit in installation expenses, according to music executives who have been briefed by Wiz management.

Later this year, those service centers will be instrumental in rolling out a set-top box that will allow the company to offer other services and products to its customers, Rabbitt says.

"Hopefully, our customers are beginning to understand that the Wiz is the point to come and get connected to Cablevision's products and services," Rabbitt says.

> ***'Our customers are beginning to understand that the Wiz is the point to come and get connected to Cablevision's products and services'***
>
> **– STEVE RABBITT –**

In addition to installing Cablevision service centers in its stores, the chain is refurbishing stores where it makes sense, Rabbitt says, noting that five were done last year, including the flagship store on Fifth Avenue in New York.

While Rabbitt admits he doesn't have a retail background, he says the Wiz's senior management does has a strong background, citing Tasso Koken, executive VP at the chain, and Carl Landeck, executive VP of finance. Koken has a long history with the Wiz and is well-regarded by music industry executives, while Landeck is newer to the chain.

Prior to Rabbitt, the Wiz management was headed by Bill Marginson, but after a year with the chain, he left in December to pursue other opportunities.

For the quarter ending Dec. 31, Cablevision Systems Inc. had a net loss of $216.1 million, or $1.27 a share, on revenue of $1.16 billion, compared with a deficit of $184.7 million, or $1.22 per share, on revenue of $977.4 million for the fourth quarter in 1998.

However, the company generated $227.5 million in adjusted EBITDA in the quarter, which was up 13% from $200.8 million in the same time frame last year.

For the year, the company lost $800.6 million, or $5.12 a share, on sales of $3.94 billion, vs. a loss of $448.5 million, or $3.16 share, on sales of $3.3 billion in 1998.

Adjusted EBITDA for 1999 was $719.7 million, down slightly from the $722.8 million in adjusted EBITDA generated in 1998.

BETWEEN THE BULLETS



by Geoff Mayfield

GRAMMY GROWLS: **Eric Clapton, Toni Braxton,** and **Bonnie Raitt** are three artists who rode Grammy exposure to the top of The Billboard 200 during the '90s. But what if one of the awards show's biggest stars already rules the chart?

That's the case this year, as **Santana,** which won multiple trophies and played the show, already ruled the big chart when the CBS telecast began on Feb. 23. In fact, **Carlos Santana** and crew already had momentum going for them when they hit the Staples Center stage, as this issue's chart finds "Supernatural" notching its eighth week at No. 1, even padding its lead with a 2,000-unit gain (219,000 copies). It's the third straight week the album has posted an increase, and its fifth gain in seven weeks.

With **Kid Rock** (No. 7, 113,000 units), **Sisqo** (No. 9, 103,000 units), and **Backstreet Boys** (No. 10, 93,500 units) being the only other Grammy performers in the top 10, and no surefire chart-topper on the release slate of albums that hit stores on Feb. 22, it is fairly safe to predict that Santana will top the chart again next issue, but with an even larger margin than the 22% gap that stands between the band and runner-up **Dr. Dre** (No. 2, 180,000 units).

CRYSTAL BALL: Other acts that will likely milk increases from their Grammy performances are **TLC, Diana Krall, Faith Hill,** and **Ricky Martin.** TLC (101-88, up 8%) and Krall (126-114, up 11%) are already on a roll. The former benefits from growth of its newest radio track, which racks up an increase of 2 million listeners for a total audience of 29 million (50-48 on Hot 100 Airplay), as well as retail-directed ad campaigns tied to the vocal trio's Grammy nominations. Krall, meanwhile, has had more up weeks than down weeks since her jazz-nominated album also got a Grammy nod in the overall album of the year category.

Hill seems primed for a jump, as she is riding a hit single. Her title track, "Breathe," bullets 5-3 on The Billboard Hot 100. With an audience tally of almost 71 million, up 9% over the previous issue, the song bullets 13-11 on Hot 100 Airplay. The album is No. 19 this issue, down 12% from the previous issue, but an awards show gig often helps consumers connect a singer with a hit they've been hearing on the radio.

Martin's performance at last year's Grammys was hands down *the* high point of the telecast. A return to the awards fest might be just the spark that reawakens his seven-times-platinum album, which is at No. 51 this issue, down 8% from prior-issue sales.

Between the Bullets will be on hiatus next issue, as I attend the National Assn. of Recording Merchandisers Convention in San Antonio. The analysis of the Grammys' impact on sales that this column typically conducts will appear in the March 18 issue.

GRAMMY POSTSCRIPT: Although she didn't play the awards show, and even without a win in the best new artist category, **Macy Gray** has certainly gotten mileage out of her nomination. Her rookie album has been on warp drive since January, when Grammy nods were announced. Now a stop on the daytime show of Grammy hostess **Rosie O'Donnell** pushes Gray just shy of the top 10 (18-11), as she snares this issue's Greatest Gainer cup on The Billboard 200 (up 22,000 units, a 31% gain over the prior issue).

It is hard to think of an artist who has managed to squeeze more juice from a new artist nomination than Gray has. Another new artist candidate, **Susan Tedeschi,** bows this issue on Top Pop Catalog Albums (No. 46), because "Just Won't Burn" has reached its second birthday—which means the National Academy of Recording Arts and Sciences needs again to rewrite its definition of "new artists." The rules of eligibility now read, "for a new artist who releases, during the eligibility year, the first recording which establishes the public identity of that artist."

The category has already had its twists and turns. In 1986 **Whitney Houston** was not considered because, prior to the release of 1985's "Whitney Houston" album, she had appeared on a **Teddy Pendergrass** single in 1984. But in '87 **Jody Watley,** who had been a lead vocalist in **Shalamar,** which first charted in 1977, won the best new artist Grammy.

Tedeschi's album spent 92 weeks on Top Blues Albums, 60 weeks on Heatseekers, and four weeks on The Billboard 200.

MY KIND OF TOWN: If you ever lived in northern Ohio, you might wonder why a group would call itself **Youngstown,** when such sexy options as Niles, Warren, Mentor, and, of course, Akron, abound. What I can explain is that the act's 49% sales gain and its Billboard 200 debut, at No. 162, are the consequence of a Disney Channel special, appropriate since its label is also a Walt Disney holding. **Backstreet Boys, 'N Sync, Cleopatra, Vanessa-Mae, B*Witched,** and **Five** are others who have gotten a boost from Disney Channel specials.

In its 21st week on Heatseekers, Youngstown jumps 15-8. The latest by labelmates **the Suicide Machines** bows at No. 11 on that same chart, giving Hollywood two rungs near the top of the Heatseekers ladder.

Sirius, XM Join To Set Standard For Satellite Tuner

BY CHUCK TAYLOR

NEW YORK—The two satellite radio companies vying to establish new and competing services by the end of the year have taken the developing industry a major step forward by partnering to develop a unified receiver standard for the medium.

Sirius Radio and XM Radio agreed to jointly fund development of a radio tuner design that would lead to a single standard for satellite radios.

The pact is expected to accelerate the growth of satellite radio by dissolving potential consumer confusion, as was the case in the '80s with both a VHS and a Beta standard for VCRs.

As part of the agreement, each company will contribute its "intellectual property" to the initiative, and they have agreed to resolve any pending patent infringement.

In a joint statement from David Margolese, Sirius chairman/CEO, and Hugh Panero, XM president/CEO, the companies' leaders said, "This will allow for reduced subscriber acquisition costs, more satellite radios in the marketplace, and a simplified choice for consumers."

With the new radios, consumers will select one of the two companies' broadcasts. Up to 100 channels will be available from XM and Sirius, respectively. Subscriber fees are set for both companies at $9.95 a month.

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A new **Billboard Challenge** begins every Thursday.
This week's champ is L. Stein from Sheboygan, Wisc.

News contact: Jonathan Cohen
jacahen@billboard.com

HIP-HOP TOUR

(Continued from page 10)

dent company, Sharis Productions, is acting as tour producer for Ruff Ryders interests, created the set design and oversees production on the road. Ron Byrd, another Hard Knock Life veteran, fills a similar role for Cash Money.

The Ruff Ryders/Cash Money tour required a lot of money to put together with "rock star" level production. "This is the most expensive hip-hop tour ever," says Sharis of the Ruff Ryders/Cash Money tour. "Between the two groups, I'd say production is worth $1 million-plus."

Tour production moves on seven trucks, with acts traveling on 13 buses. Included are a 48-track recording production bus for each label in order to make downtime profitable. "A lot of these acts have albums coming, so the producers will be able to make beats and keep production going on the road," says Sharis.

The original 32 dates scheduled have been expanded to 41, wrapping April 17 at the San Diego Sports Arena. It is a grueling schedule, with up to five shows per week. Advance sales have been very positive in a genre that in the past has been known more for heavy walkups than for strong sales out of the box.

"We just blew out 8,000 tickets in Boston [April 2-3] and 6,000 in Baltimore [April 1]," says Cheatham. "Nassau Coliseum [Feb. 25 in Uniondale, N.Y.] is sold out, and we just added a second show."

> *'There is a much broader audience now for this music, suburban as well as the inner city. There are no boundaries anymore'*
>
> **– HASSAN SHARIS –**

The trek is being billed internally as a "brother-to-brother" tour: Ruff Ryders was founded by brothers Joaquin "Waah" Dean and Darrin "Dee" Dean and their sister Chivon Dean; Cash Money co-CEOs are brothers Ronald "Slim" Williams and Bryan "Baby" Williams.

MTV will bring tour information to the masses with coverage throughout, and the labels are geared up to capitalize on the attention the outing receives. A street team from both labels will orchestrate an in-store ad campaign, and video production during each show will promote the acts' current or upcoming product.

"There is a kick-butt retail campaign," says Sharis. "We're trying to get set up to sell CDs in the venues. We're also recording everything live for a live album that could be released by the end of the tour, and they're shooting a documentary that will be sold as a video."

The crossover status of the hip-hop music and lifestyle helped spur the success of Hard Knock Life and should propel the Ruff Ryders/Cash Money tour, says Sharis. "We're talking about a package of dynamic artists with a lot of crossover value," he says. "There is a much broader audience now for this music, suburban as well as the inner city. There are no boundaries anymore."

Sharis added that rap acts have become much better at performing live. "These artists are putting on a show," he says. "It's not just turntables and DJs; they want to entertain and have fun. Before, [rap artists] would just grab a mike and rap."

SFX promoter Rick Franks, who is working the show in the Detroit market (Feb. 26 at the Palace of Auburn Hills, Mich.), says he expects to be sold out in advance. "And at $45.50 a ticket, we'll have a huge gross," says Franks. "I knew this was a big show—I just didn't know it was going to be this big."

Franks also says the hip-hop demo is much wider than it used to be. "Now it's white, black, boys, girls," says Franks. "And the timing of this tour is pretty hot—several of these acts are all over the radio right now."

The hip-hop landscape is changing on the live front, many agree. "What happened in the past with rap touring is a lot of the buildings were afraid to take a chance," says Cheatham. "But Al Haymon has had relationships with these buildings for yeara."

Other factors have held rap back on the road over the years. "There used to be a problem with East Coast/West Coast, and there was a bad perception about rap concerts," says Cheatham. "The groups today understand that this is a business and you have to approach it like a business."

Some observers say lack of professionalism among promoters of rap shows may also have played a part. Casey says the acts that sell well at retail have always been able to sell tickets. "The stuff that's really selling well [at retail], once it's packaged properly and put on the road, does sell tickets real well," he says. "The problem has been hit-and-miss promoters that don't know how to sell it."

Haymon brings market savvy and professionalism to the tour, Casey says. Adds ICM's Cheatham, "What Al Haymon brings is consistency. There is consistency in production and in going to the venue and seeing the same personnel every night."

Haymon was unavailable for comment at press time.

All involved in the Ruff Ryders/Cash Money tour downplay security risks, despite a recent melee at the Oakland, Calif., date where Cash Money acts were to perform. "Al Haymon knows to secure a venue, the backstage, and the parking lot," says Casey. "At these shows it's best to have a walk-through metal detector, hold the show until everybody's in the building, and then make sure the people are entertained."

Essentially, security at a rap concert is similar to that seen at a hard rock show. "There are no security concerns on this tour," says Cheatham. "Parents can tell their kids it's OK to go. And we're playing venues that appeal to a crossover audience. Hip-hop has crossed over; it's not just urban anymore."

AOL/Time Warner Endorsed

But Merrill Lynch Says Merger Holds Unknowns

BY BRIAN GARRITY

NEW YORK—Wall Street ended its silence on the proposed AOL/Time Warner merger Feb. 23 when analysts at investment bank Merrill Lynch became among the first to officially endorse the combined entity, while acknowledging challenges to integrating the two companies.

In a report written by Internet analyst Henry Blodget and media analyst Jessica Reif Cohen, Merrill said the company is "well positioned to benefit from the ongoing impact of the Internet on the global media and communications industries and the development of consumer interactive services—two major, global mega-trends."

> *'If any mega-merger of this size can work, this one can'*
>
> **– MERRILL LYNCH –**

Shares in AOL, which had fallen more than 30% in value since the deal was announced Jan. 10—in part due to a lack of research, critics charge—rebounded 14% on the news. Meanwhile, Time Warner shares, which on Feb. 22 closed at $73.56 (its lowest level since the deal was announced), jumped more than 9%. AOL shares ended the day up more than $7 at $56; Time Warner stock was also up more than $7 to $81 a share.

Merrill attributes the ongoing woes in both stocks to investor confusion: Internet investors fear Time Warner will drag down AOL's stock, while media investors consider AOL's stock overvalued.

The Investment bank, which had downgraded Time Warner stock to an "accumulate" last November in part due to weaknessea in the operations of Warner Music Group, upgraded Time Warner to a "buy" rating with a 12- to 18-month target of $135. It also maintained its "buy" on AOL, calling it "undervalued" and setting a 12- to 18-month price target of $90.

On a combined basis, Merrill said that it expects the company to trade as a hybrid media and technology stock with a multiple that reflects the characteristics of both.

That said, Blodget and Reif Cohen warned that unknowns about the company still exist, including the reporting structure of senior management and the effectiveness of the new board with 50-50 representation from the two companies.

But they added, "If any mega-merger of this size can work, this one can."

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HOMEFRONT

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Iglesias Q&A To Open Latin Music Conference

Enrique Iglesias will open this year's Billboard Latin Music Conference & Awards with a question-and-answer session, on April 26 at the Sheraton Biscayne Bay in Miami. At only 24, Iglesias has sold more Spanish language albums over the last four years than any other artist in the world. His career album sales now stand at over 18 million copies. To date, Iglesias has won a Grammy Award, an American Music Award, a World Music Awards, three Billboard Awards, and numerous other accolades.



With his recent release of the Interscope album "Enrique," Iglesias has proved that he can perform and write in English with the same energy and emotion that has made him an international superstar. With hot hits like "Bailamos" and "Rhythm Divine," Iglesias has achieved Latin crossover success.

The opening session is part of the three-day seminar, taking place April 25-27. An awards show will close the conference honoring the best and brightest stars in the Latin music industry.

The early-bird registration rate of $495 is available through March 1. To register, send check payable to Billboard, Attn: Michele Quigley, 1515 Broadway, NY, NY 10036, or send information by fax to 212-536-1400, or visit us online at www.billboard.com/events/latin. For more information contact Quigley at 212-536-5002.

PERSONNEL DIRECTIONS

Several new appointments, effective March 1, have been made to strengthen the editorial team at Music & Media, the Music Group's London-based business publication.



Adam Howorth is joining M&M as music editor. Howorth will cover the international music business, with particular emphasis on the U.K. industry. He is also in charge of the Artists & Music page. Prior to joining M&M, Howorth worked for U.K. Teletext company Planet Sound and Internet portal Music365.



Juliana Koranteng, who worked for publications such as Music & Copyright and Advertising Age, joins M&M as new media correspondent. She will take care of the regular monthly new media features and cover the new media sector on a weekly basis.

Also joining the editorial team is Siri Stavenes Dove, who has been with M&M's charts department for the past two years. Stavenes Dove will be editorial assistant/staff reporter, working with deputy editor Jon Heasman, Adam Howorth, and Terry Heath who has just been promoted to news editor.



Ray Hewitt joins Music & Media's chart department, taking a key role in helping to develop the full potential of the new charts system, and helping to expand M&M's information services in the future. Hewitt will report to charts editor Raul Cairo and his team, which now includes another recruit, Beverly Evans, who replaces Stavenes Dove.

Billboard International Latin Music Conference & Awards
Sheraton Biscayne Bay • Miami • April 25-27
Billboard & BET On Jazz—Jazz Conference & Awards
J.W. Marriott Hotel • Washington, D.C. • June 7-9
Billboard Dance Music Summit
Waldorf Astoria • New York • July 12-14
BET/Billboard R&B/Hip-Hop Conference
New York Hilton • Aug. 16-18
Billboard/Airplay Monitor Radio Seminar & Awards
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Lonestar's 'Amazing' Country Coup

CHART BEAT



by Fred Bronson

NASHVILLE HAS BEEN VERY patient. Patient enough to wait 16 years and four months. That's how long it's been since a country act topped The Billboard Hot 100. The week of Oct. 29, 1983, **Kenny Rogers** and **Dolly Parton** advanced to No. 1 with "Islands In The Stream," a song written by **the Bee Gees**. And now, after totally missing out on having a No. 1 song on the Hot 100 during the '90s, Nashville can thank **Lonestar** for putting a country song back on top of the pop chart. In its 31st chart week, "Amazed" (BNA) glides 3-1, giving the group and the label their first No. 1 title on the Hot 100.

When it comes to pole position, it's been a long drought for country artists. Aside from Rogers and Parton, the only country artist to have a No. 1 song on the Hot 100 during the '80s was **Eddie Rabbit**, who scored with "I Love A Rainy Night" in February 1981. When it comes to country groups ascending to No. 1, it's really been a dry spell. Only once before in the rock era has a country group ruled the Hot 100, and that was way back in the summer of 1959, when **the Browns** had a four-week run with "The Three Bells," an adaptation of a French song (that same song is back in the French charts this issue, courtesy of a new version by **Tina Arena**). The Browns were a family trio, consisting of **Jim Ed Brown** and his sisters **Maxine** and **Bonnie**.

Lonestar's "Amazed" topped the country chart for eight weeks last year, making it the longest-running country No. 1 since **David Houston** reigned for nine weeks with "Almost Persuaded" in 1966. "Amazed's" crossover to pop has been aided by a commercial release featuring pop remixes, one by **Dan Huff** and another by **Nick Stewart** and **Brian Tankersley**.

The year 2000 could prove an amazing one for country artists. Right behind "Amazed," taking a 5-3 jump, is "Breathe" (Warner Bros.) by **Faith Hill**. Should this single succeed "Amazed" at No. 1, it will be only the second time in the rock era that two consecutive country songs have dominated the pop chart. The other time this happened was in 1981, when Parton's "9 To 5" was followed by Rabbit's "I Love A Rainy Night."

FORTY-FORTY: **Madonna's** version of "American Pie" (Maverick) advances 35-29 on the Hot 100. It is Madonna's 40th top 40 hit, tying her with **Marvin Gaye** in eighth place among acts with the most top 40 hits. Only one other solo female artist has more: **Aretha Franklin** had her 43rd top 40 hit in 1998 with "A Rose Is Still A Rose."

Elvis Presley is comfortably in first place with 104. The act in second place is not **the Beatles** (they're third with 51) but **Elton John**, with 57. He's working on No. 58 with "Someday Out Of The Blue" (DreamWorks), from the soundtrack to the animated "The Road To El Dorado." While that song hasn't reached the Hot 100 yet, it debuts at No. 24 on the Adult Contemporary chart. If it reaches the top 40 of the Hot 100, it will stretch John's record of having at least one top 40 hit every year to 31 years.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	97,944,000	100,852,000 *(UP 3%)*
ALBUMS	86,835,000	91,996,000 *(UP 5.9%)*
SINGLES	11,109,000	8,856,000 *(DN 20.3%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	72,897,000	81,030,000 *(UP 11.2%)*
CASSETTE	13,739,000	10,753,000 *(DN 21.7%)*
OTHER	199,000	213,000 *(UP 7%)*

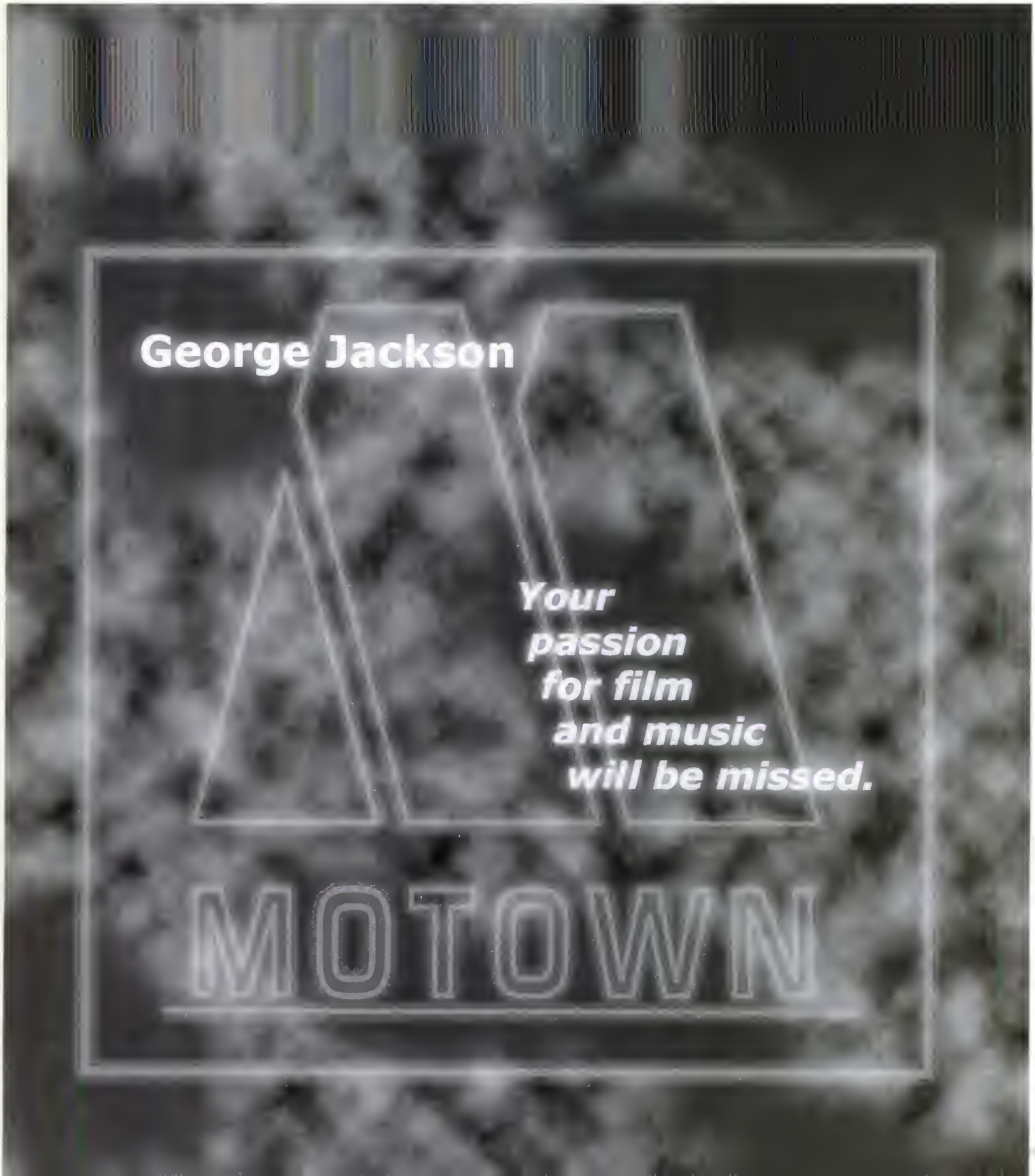
OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,689,000	14,272,000	1,417,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
16,023,000	14,533,000	1,490,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 2.1%	DOWN 1.8%	DOWN 4.9%
THIS WEEK 1999	**THIS WEEK 1999**	**THIS WEEK 1999**
14,884,000	12,962,000	1,922,000
CHANGE	**CHANGE**	**CHANGE**
UP 5.4%	UP 10.1%	DOWN 26.3%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	50,619,000	51,564,000	UP 1.9%
INDEPENDENT	13,083,000	14,320,000	UP 9.5%
MASS MERCHANT	21,841,000	24,262,000	UP 11.1%
NONTRADITIONAL	1,292,000	1,850,000	UP 43.2%

ROUNDED FIGURES — FOR WEEK ENDING 2/20/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan


George Jackson
Your
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for film
and music
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